EXCELSIOR METHOD

—FOR THE—

BANJO

EDITED AND COMPILED BY

A. BAUR.

J. W. PEPPER.

PHILADELPHIA:
EIGHTH AND LOCUST STREETS.

CHICAGO:
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13 Quadrille—Hillside.
14 Courtesy.
15 Lancers—Night Queen.
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10 Sweet Geraniums Schottische (Belasco).
11 Les Roses Waltz (Metra).
12 Rochester Schottische.
13 The Tartar's Galop.
14 Peek-a-Boo (Scanlan).
15 Crystal Schottische (Byerly).
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17 May Breeze Polka.
18 My Queen Waltz (Bucalossi).
19 Brookside March.
20 Sadie Mazurka.
21 Skylark Mazurka.
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12 What Are the Wild Waves Saying?
13 Les Remeaux (The Palms).
14 Then You'll Remember Me.
15 Parting.
16 Old Folks at Home.
17 I Would Not Live Alway.
18 Hail Columbia.
19 I Dreamt That I Dwelt in Marble Halls.
20 'Tis But a Little Faded Flower.
21 Star Spangled Banner.
22 Robin Adair.
23 Come Back to Erin.
24 Viva L'America.
25 Non E'Ver.
26 Auld Lang Syne.
27 Shepherd Boy.
28 Sweet Spirit, Hear My Prayer.
29 Lover and the Bird.
30 America (or God Save the Queen).
31 Russian National Hymn.
32 When the Swallows Homeward Fly.
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DICTIONARY
OF MUSICAL TERMS

Term.	*Signification.*	*Abbreviation.*
Accelerando	With gradually increasing velocity of movement	*Accel.*
Adagio	A very slow movement	*Ad.*
Ad libitum	At will, or discretion	*Ad lib.*
Allegretto	Not so quick as Allegro	*Allᵗᵗᵒ*
Allegro	Quick	*Allº*
Andante	A slow movement	*Andᵗᵉ*
Andantino	Not so slow as Andante	*Andⁿᵒ*
Animato	Animated, life.	
A poco a poco	By little and little.	
Assai	Very.	
A tempo	Original time	*A tem.*
Ben	Well.	
Bis	Over again.	
Brio	Brilliant.	
Cantabile	Graceful.	
Capo	Head or beginning	*C.*
Coda	Termination.	
Con	With.	
Crescendo	To increase	*Cres.*
Da	By, for, from	*D.*
Da Capo	From the beginning	*D. C.*
Di	Of.	
Diminuendo	To decrease	*Dim.*
Dolce	Sweet, delicate	*Dol.*
Energico	Energy.	
Espressivo	Expression	*Espress.*
Finale	End of movement etc.	*Fine.*
Forte	Loud	*f*
Fortissimo	Very loud	*ff*
Fuoco	Fire, animation.	
Grandioso	Grand style	*Grandº*
Grave	Very slow, solemn.	
Guisto	Strict time.	
Gusto	Elegantly.	
Impetuoso	Impetuously.	
Irresoluto	Irresolutely.	
Larghetto	Slow measured movement.	
Largo	Slower than Larghetto.	
Legato	Smooth, connected.	
Lento	Slow.	
Ma	But.	
Maestoso	Majestic	*Maestº*
Marziale	Martial	*Marzˡᵉ*
Meno	Less	*Men.*
Moderato	Moderate	*Modᵗᵒ*
Molto	Much.	
Morendo	Gradually dying away.	
Mosso	More, much.	
Moto	Agitation.	
Non	Not.	
Obligato	Indispensable.	

Term.	*Signification.*	*Abbreviation.*
Piacere	Will, pleasure.	
Piano	Soft.	*p*
Pianissimo	Very soft.	*pp*
Piu	More.	
Poco	Little.	
Presto	Very quick.	
Prestissimo	The quickest degree of movement.	*Prestᵐᵒ*
Quasi	In the style of.	
Rallentando	Less speed of movement.	*rall.*
Ritard	Ritardation.	*rit.*
Signo	Sign. dal signo, repeat from sign.	*𝄋*
Sempre	Always.	
Spirito	Spirit, lively.	
Sostenuto	Sustained.	*Sostº*
Staccato	Short, distinct.	
Stringendo	Accelerating the degree of movement.	
Subito	Quickly.	*S.*
Tacet	Silent.	
Tempo	Time.	*Tem.*
Troppo	Too much.	
Tutti	To play, to join.	
Vivace	Quick.	
Vivo	Lively.	
Volti subito	Turn quickly.	*V. S.*

Terms with the addition of other words.

Andante ma non troppo	Slow, but not too slow.
Andante cantabile	Slow, but in a singing style.
Andante con molto	Slow, but with emotion.
Andante grazioso	Slow, but gracefully.
Andante maestoso	Slow, majestic.
Andante grave	Slow, solemn.
Andantino sostenuto	Slow and sustained.
Allegro agitato	Quick with agitation.
Allegro assai	Very quick.
Allegro con brio	Quick with brilliancy.
Allegro con fuoco	Quick with fire.
Allegro con moto	Quick with agitation.
Allegro con spirito	Quick with spirit.
Allegro moderato	Moderately quick.
Allegro piu mosso	Rather quickly.
Allegro vivace	Very quick.
Ben marcato	Well marked.
Con forza	With force.
Con brio ed animato	With animation and brilliancy.
Con espressivo	With expression.
Dolce con gusto	Sweetly with elegance.
L'istesso tempo	The same time.
Meno mosso	Less quick.
Meno vivo	Less spirit.
Piu lento	Rather slow.
Piu presto	Rather accelerated.

RUDIMENTS OF MUSIC.

ARTICLE I.

OF MUSIC.

Music is the art of combining sounds in a manner agreeable to the ear; it is divided into two parts. I Melody, II Harmony.

Melody is a combination of sounds which by their elevation, duration and succession serve to form a tune.

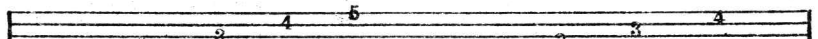
Harmony is another combination of sounds which by their spontaneous union serve to form Chords.

ARTICLE II.

OF NOTES AND LINES.

Music is written with seven figures called Notes, they are named from the first seven letters of the alphabet, and are placed upon and between five parallel lines, called the Staff or Stave.

EXAMPLE.

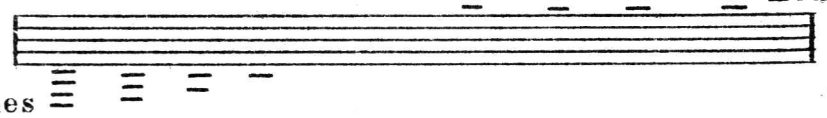


Lines. Spaces.

The lines are counted upwards, the lowest being called the first line.

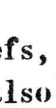
The spaces are counted the same as the lines. But when the instrument requires a greater compass than the Staff, small lines called Ledger lines are added, under the staff for the lower notes, and over for the upper notes.

EXAMPLE.

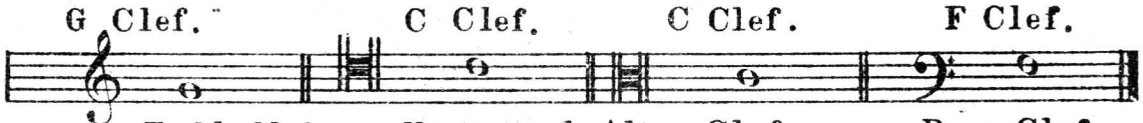


ARTICLE III.

OF CLEFS, THEIR POSITION AND USE.

There are three different sorts of Clefs, namely: the G Clef , the C Clef , sometimes written or , and the F Clef  also written .

These Clefs are familiarly known as:



These Clefs are placed at the beginning of the Staff upon different lines according to the instruments or voices for which they are used. They give their names to the lines upon which they are placed, and serve as starting points to determine the names of the other notes.

ARTICLE IV.

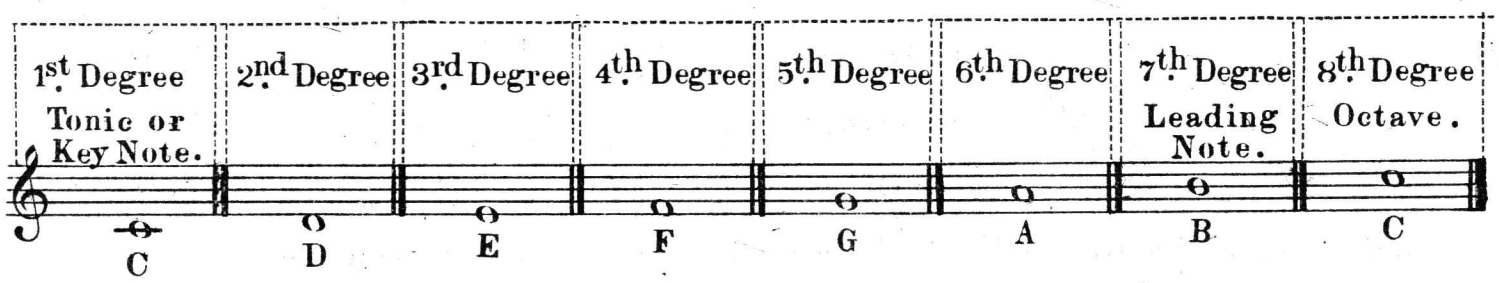
OF THE DIATONIC SCALE.

A succession of sounds from one note to its Octave is called a Scale.

The Scale is composed of eight degrees or notes.

The seven notes of music giving only seven degrees (each note being a degree) a repetition of the 1st. sound is employed to form the Octave or 8th. degree of the Scale.

EXAMPLE.



The word degree must not be confounded with that of tone or semitone (the latter familiarly known as half tone.) *

The tone or semitone is the distance or interval between one degree and the next, whilst the degree is the note itself.

The Scale comprises five tones and two semitones, after the addition of the 1st. sound producing the octave or 8th. note, as in the above example.

It will be seen in Article VI between which degrees of the Scale these tones and semitones are to be found.

When the notes proceed from line to space, or from space to line as in the above example the distance from one note to the next is called a Conjunct or Diatonic Interval from whence it comes that the scale is called a Diatonic scale or Scale by Conjunct Intervals.

When two notes are farther apart from one another, the distance between them is called a Disjunct Interval.

For instance C - D, D - E or E - F are Conjunct Intervals because there is only an Interval of a second from C to D as well as from D to E or E to F.

C - E, C - F, C - G, etc: are Disjunct Intervals because the distance between them exceeds the interval of a second.

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* The explanation of the words tone and semitone is given in a special article with the different Chromatic Intervals.

ARTICLE V.

S: 1. OF INTERVALS OR DISTANCES (in the natural order.)

As said in the preceeding article, the Intervals derive their name from the distance existing between the notes placed on the different degrees.

Two notes placed on the same degree are called a Unison (see Ex:)

Two notes placed, one on the 1st degree of the scale, and the other on the nearest degree (Line or Space) are called a Second or Interval of a Second.

On the 1st and the 3rd a Third.
, , , , , 5th a Fifth.
, , , , , 7th a Seventh.
, , , , , 9th a Ninth.

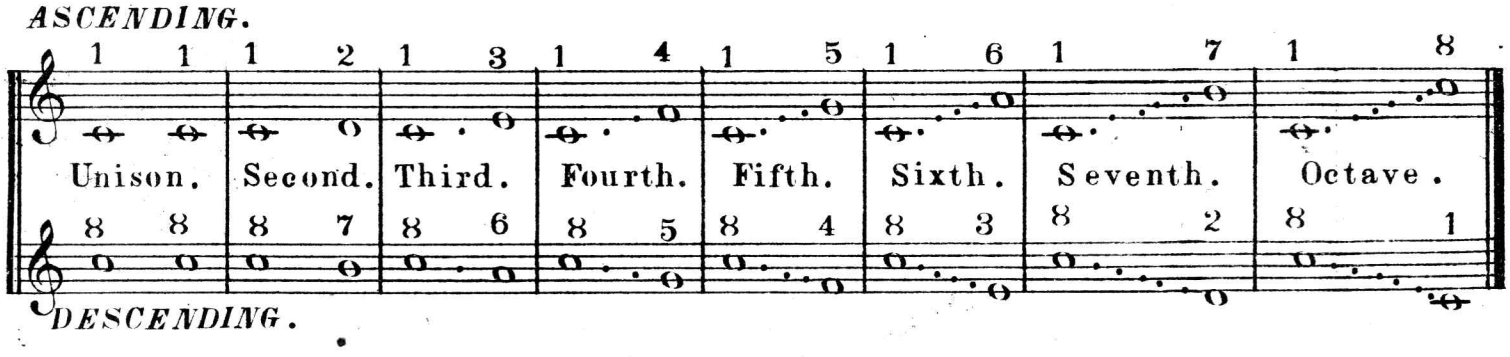
and so on to the 10th, 11th, 12th, etc. etc.

On the 1st and the 4th a Fourth.
, , , , , 6th a Sixth.
, , , , , 8th an Octave.

and the same in descending.

EXAMPLE.

INTERVALS IN THE NATURAL ORDER.



S: 2º OF THE INVERSION OF INTERVALS (in the natural order.)

The inversion of an interval consists in making the lower note the higher and vice versa; then a Unison becomes an Octave, a Second becomes a Seventh, a Third becomes a Sixth and so on.

EXAMPLE.

A Unison inverted becomes an Octave, a Second inverted becomes a Seventh, etc.

To be correct in this the number nine must always be obtained. Thus unison becomes octave or 1 and 8 make 9, second becomes seventh or 2 and 7 make 9 and so on.

ARTICLE VI.

OF THE SIGNS OF INTONATION.

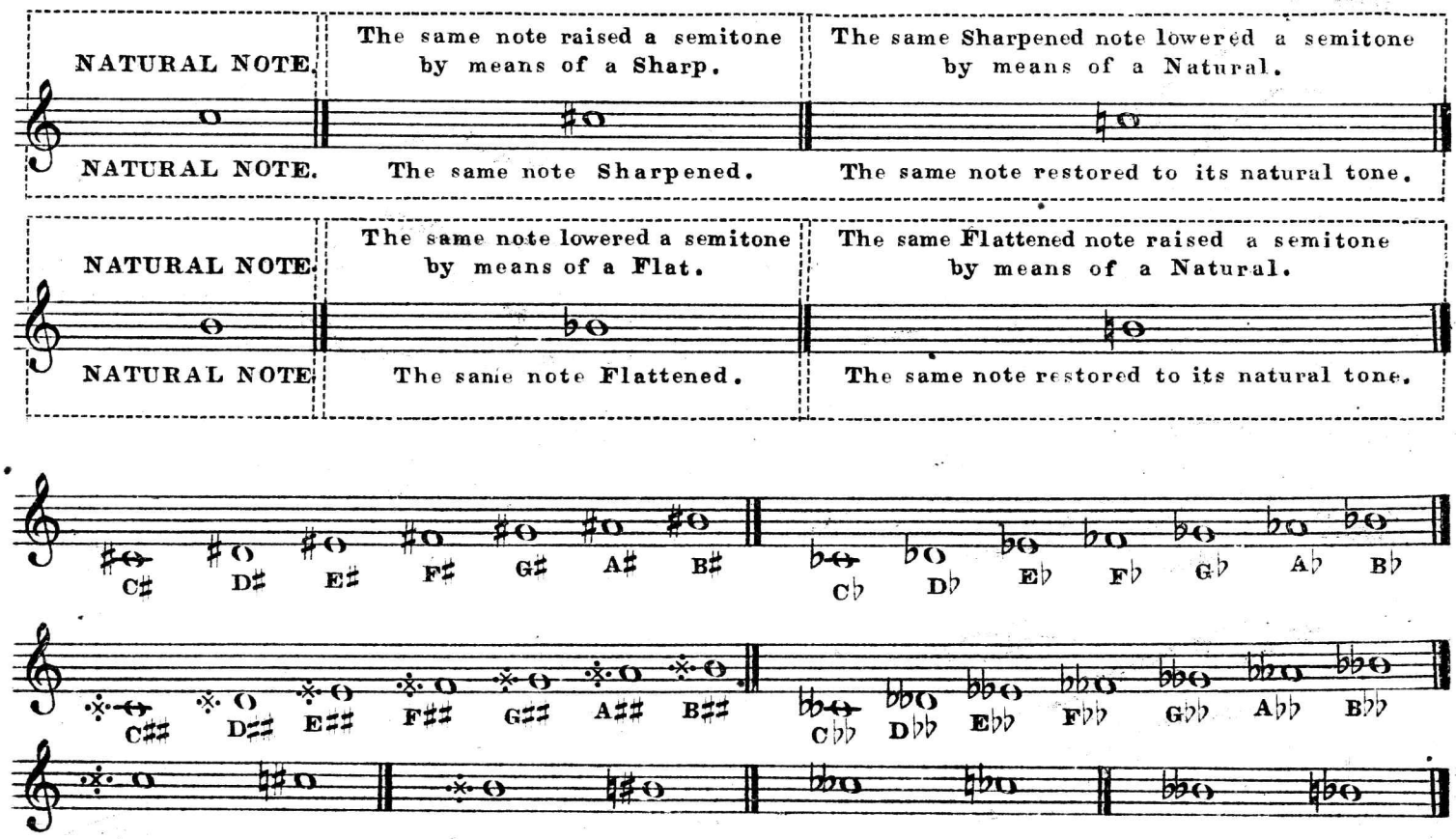
In order to change the order of the semitones at will it has been necessary to add to the seven notes signs, called Sharps ♯ and Flats ♭ which raise or lower by semitones the notes before which they are placed.

A note sharpened or flattened is called Augmented or Diminished. (The French simply call them altered notes.)

EFFECT OF ALTERATIONS PRODUCED BY SHARPS AND FLATS.

SHARP ♯	*Double Sharp* × or 𝄪	*FLAT* ♭	*Double Flat* 𝄫	*NATURAL* (*even sign*) ♮
Raises the note a Semitone.	Raises the note another Semitone above the one already raised by single ♯.	Lowers the note a Semitone.	Lowers the note another Semitone below the one already lowered by single ♭.	Restores the note in both cases Sharp or Flat to its natural sound, position and tone.

EXAMPLE.

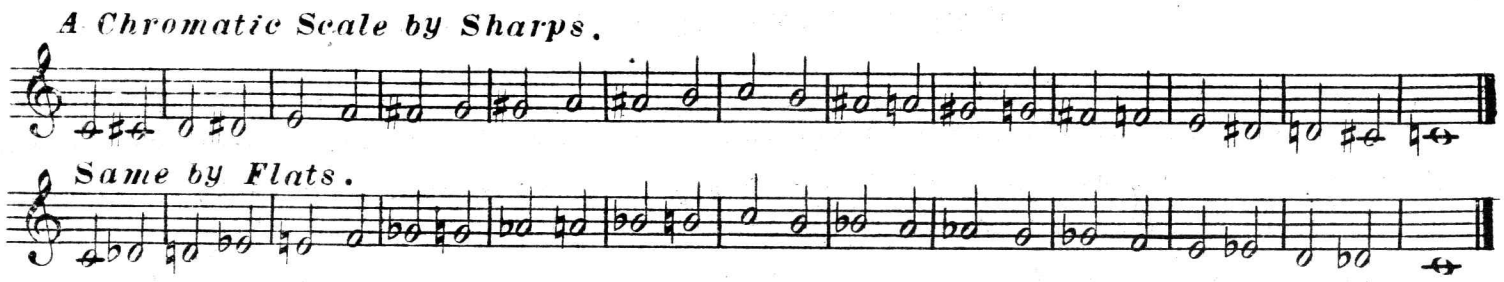

NATURAL NOTE.
The same note raised a semitone by means of a Sharp.
The same Sharpened note lowered a semitone by means of a Natural.
NATURAL NOTE.
The same note Sharpened.
The same note restored to its natural tone.
NATURAL NOTE.
The same note lowered a semitone by means of a Flat.
The same Flattened note raised a semitone by means of a Natural.
NATURAL NOTE.
The same note Flattened.
The same note restored to its natural tone.
C♯ D♯ E♯ F♯ G♯ A♯ B♯
C♭ D♭ E♭ F♭ G♭ A♭ B♭
C𝄪 D𝄪 E𝄪 F𝄪 G𝄪 A𝄪 B𝄪
C𝄫 D𝄫 E𝄫 F𝄫 G𝄫 A𝄫 B𝄫

A scale which proceeds by intervals of semitones by means of Sharps or Flats, is called Chromatic Scale; (The Art 8 will show the numeric order of the seven sharps and flats.)

EXAMPLE.

A Chromatic Scale by Sharps.

Same by Flats.



ARTICLE VII.

OF MODE.

In the compass of the scale there are to be found both tones and semitones; this has given rise to the formation of what is called Mode.

Mode signifies the Union of the three principal sounds which form between themselves a Chord entirely Consonant called *Perfect Chord* (*or Common Chord.*)

This chord is the base and constitution of all music.

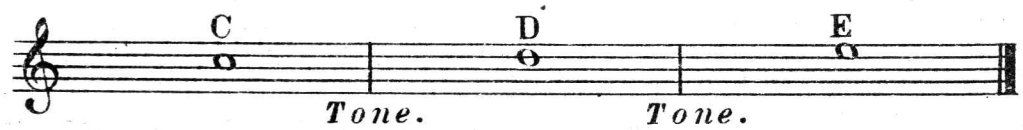
The three principal sounds which constitute the Mode are the Tonic or 1st. Degree, the Mediant or 3rd. Degree and the Dominant or 5th. Degree. (See Art: IV Ex: of the Diatonic Scale.)

By adding the Octave to these three sounds the Perfect or Common Chord is obtained.

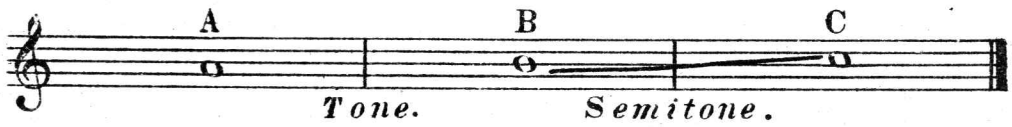
There are two kinds of Mode, The Major Mode and the Minor Mode.

It is always the 1st. third of the Scale which characterises the Mode.

The Mode is Major when there are two full tones in any scale from the 1st. to the 3rd. Degree.

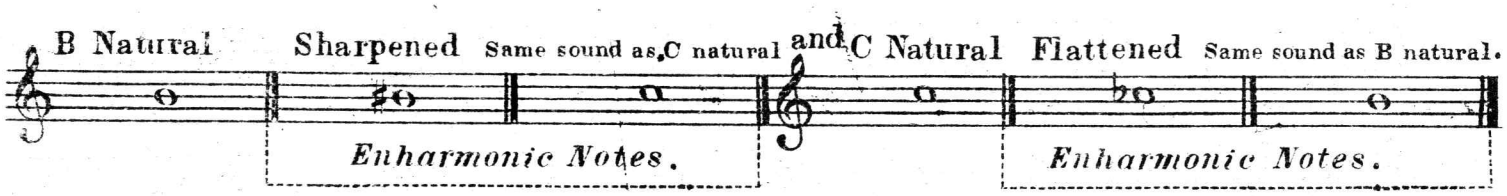


The Mode is Minor when there is only a tone and a semitone from the 1st. to the 3rd. Degree.



REMARK. It is seen that there are two sorts of Intervals of second or Conjunct Degrees in the scale.
One is composed of 2 semitones or full tone (major second) and the other of only one semitone (minor second.)
The minor second is to be known when the 1st. note or degree is sharpened or the second flattened producing the same sound in each case (These notes are called Enharmonic.)

EXAMPLE.

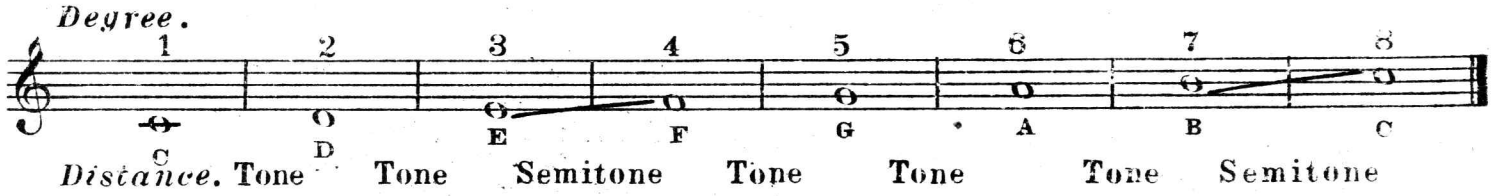


The word *signature* signifies a certain number of Sharps and Flats placed immediately after the Clef.

When neither Sharp nor Flat, consequently no signature is at the Clef, it is a natural Key.

The Key of C Natural Major is the Model of all Major Keys.

Example of the Scale of C Natural Major, with the distances between each degree:



The above Scale is the Diatonic Major Scale proceeding by tones and semitones.

It will be seen that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees of the Scale.

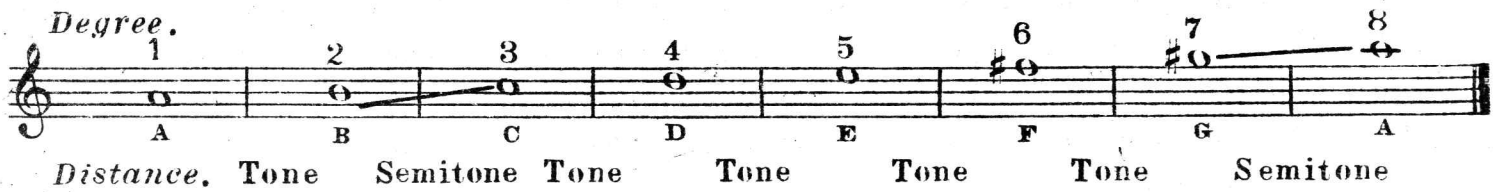
All the other intervals are whole tones making altogether (as mentioned in Article IV) five tones and two semitones in the Diatonic Major Scale.

It is most important to remember that the semitones occur between the 3rd and 4th and the 7th and 8th Degrees in all Major Diatonic Scales on whatever notes they may be founded.

In the Minor Diatonic Scale the semitones follow another order.

The Key of A Natural Minor is the Model of all Minor Keys.

Example of the Scale in the Key of A Natural Minor, with the distances between each degree:



The Minor key is relative to the Major key.

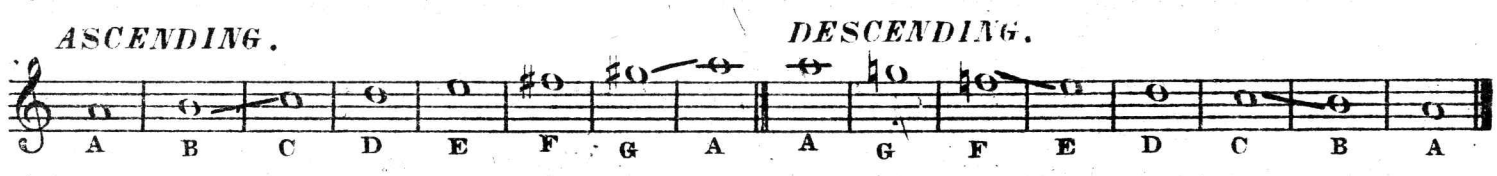
A Minor key has the same signature as its relative Major key, and its scale commences on the 6th Degree of the Major scale thus bringing the 1st third of the Minor scale (a tone and a semitone).

It will be seen in the preceeding Ex: of Minor Scale that the 1st semitone occurs between the 2nd and 3rd Degrees and the 2nd semitone, as in the Major comes between the 7th and 8th Degrees.

It will be found that in every Minor scale the 1st semitone comes in the first 3rd, whilst in the Major scale it comes in the first 4th.

In playing the Minor scale the notes sharpened in ascending become natural in descending.

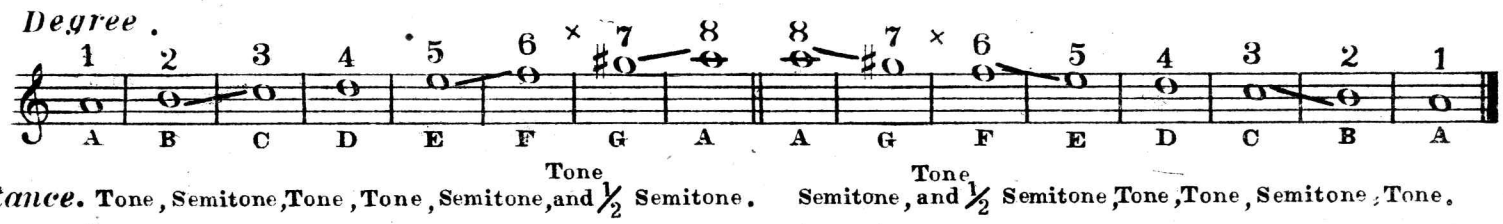
EXAMPLE.



IMPORTANT REMARK CONCERNING THE MINOR SCALE.

By taking its starting point on the 6th Degree of the Major scale, which shows perfectly the 1st Minor third (one tone and a semitone) and by sharpening the 5th Degree of the said Major scale, which, thus sharpened, becomes its 7th Degree or leading note, it is clearly shown that the Minor scale has been formed from the Major scale.

By this means is formed a scale written as follows and much in use in very old Style of Music.


Degree.
1 2 3 4 5 6 × 7 8 8 7 × 6 5 4 3 2 1
A B C D E F G A A G F E D C B A
Distance. Tone, Semitone, Tone, Tone, Semitone, and ½ Semitone. Tone
Semitone, and ½ Semitone, Tone, Tone, Semitone, Tone.

In this scale the note sharpened in ascending remains so in descending.

Although agreeable to the ear and seeming more regular to the eye, yet it is to be seen that this scale contains four tones and four semitones in ascending (which is incorrect) instead of five tones and two semitones (which is correct.)

To obviate the difference which occurs between the 6th and 7th Degrees, it has been agreed to sharpen also the 4th Degree Major, which is the 6th Degree of the Minor scale, thus equalizing the Major and Minor Scales with the only difference mentioned in Art: VII about the 1st semitone.

Observe that the 7th Degree is sharpened in every Minor Scale and that it is the 5th Degree of the Major Scale which is thus sharpened and becomes the leading note of the Minor.

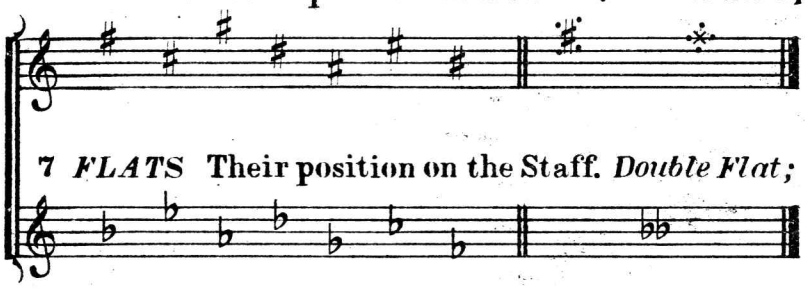
In descending the Minor Scale, one of the semitones is once more inverted and occurs between the 6th and 5th degrees (See Example) by the reason that the notes sharpened in ascending are natural in descending.

(Very imperfect Scale but we must accept what has been intimated by our Masters.)

ARTICLE VIII.

S: 1° OF THE SIGNATURE AND NUMERICAL ORDER OF THE 7 SHARPS AND 7 FLATS.

7 *SHARPS* Their position on the Staff. *Double Sharp;* beginning another series of 7 and following the same order.



7 *FLATS* Their position on the Staff. *Double Flat;* beginning another series of 7 and following the same order.

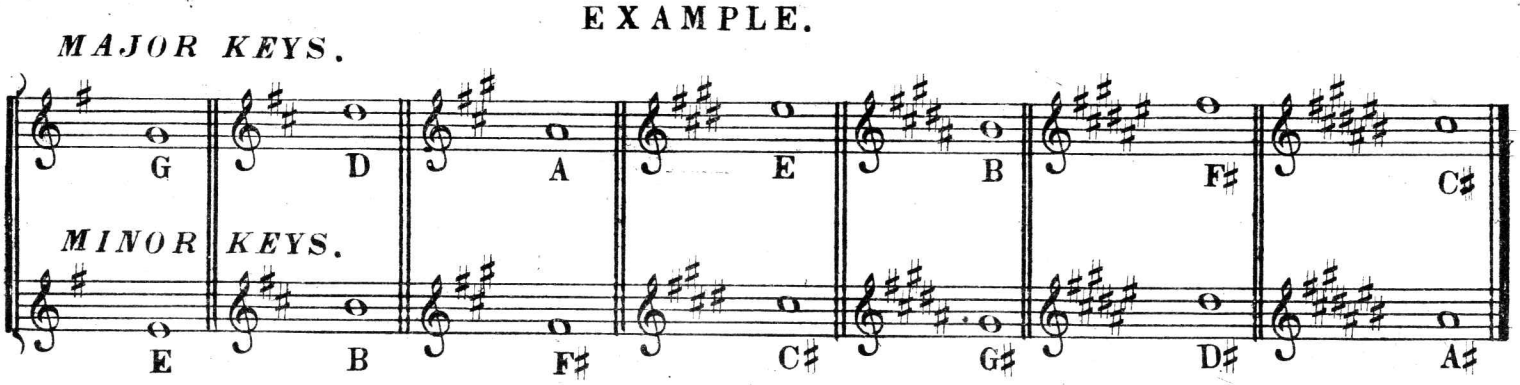
S: 2° EXPLANATION OF THE DIFFERENT MODES (Major and Minor Keys.)

The first sharp is placed on F the 4th degree of the key of G, and the six others from fifth to fifth in ascending order.

The last placed on the clef always becomes the 7th Degree of the key which follows in the Major Mode, and the 2nd Degree of the tone which preceeds for the Minor Mode.

Thus the F sharp points out in the first case the tonic of G Major, and in the second case the tonic of E Minor.

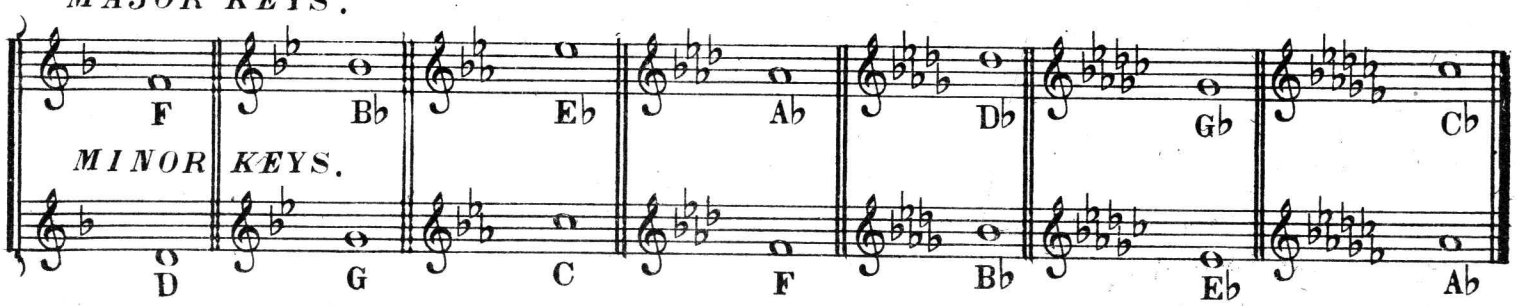
EXAMPLE.



Observe that the second sharp is not placed without the first, and so on with the others.

The first flat is placed on B, the seventh degree of the key of C, and the six others from fifth to fifth in descending order. The last placed on the clef always becomes the 4th Degree of the Major key and the 6th Degree of the Minor key. In the first case the B flat points out the tonic of F Major, and in the second case the tonic of D Minor.

EXAMPLE.



Observe that the second Flat is not placed without the first, and so on with the others.

REMARK. Either sharps or flats, found at the clef as signature, influence the notes placed on the same degrees or at the upper octave, or at the lower octave during the whole of a piece of Music, unless a natural comes accidentally to suspend their effect.

Accidental sharp or flat is available for the whole of one bar only, unless a natural is met with in the course of that bar.

SPECIAL ARTICLE Nº 1.

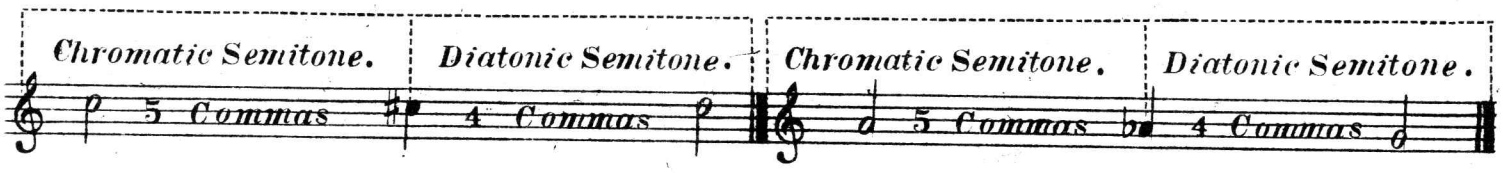
OF INTERVALS, TONES AND SEMITONES.

The tone is an interval composed of nine partial intervals called "*commas*" or of two semitones one of which is Chromatic and the other Diatonic.

The chromatic semitone is composed of five commas and always occurs between two notes of the same name.

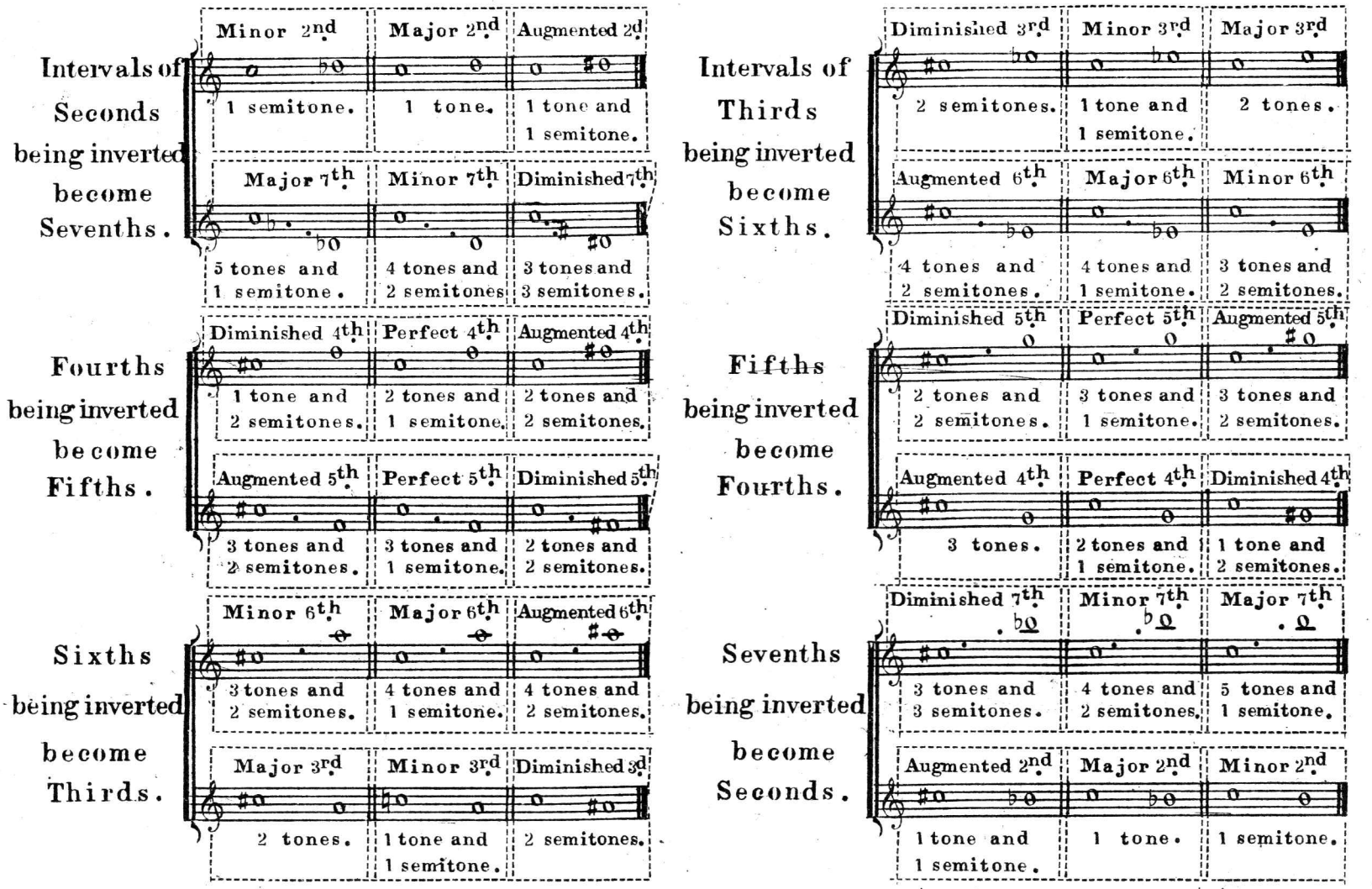
The diatonic semitone composed of four commas always occurs between two notes of different names.

EXAMPLE.



SPECIAL ARTICLE Nº 2.

TABLE OF THE INVERSIONS.



It results from the preceeding table that every Major interval becomes Minor, and every Minor interval Major, when inverted.

Every Augmented interval becomes Diminished and every Diminished interval Augmented.

The Perfect intervals which are the Fourth and the Fifth remain Perfect when inverted.

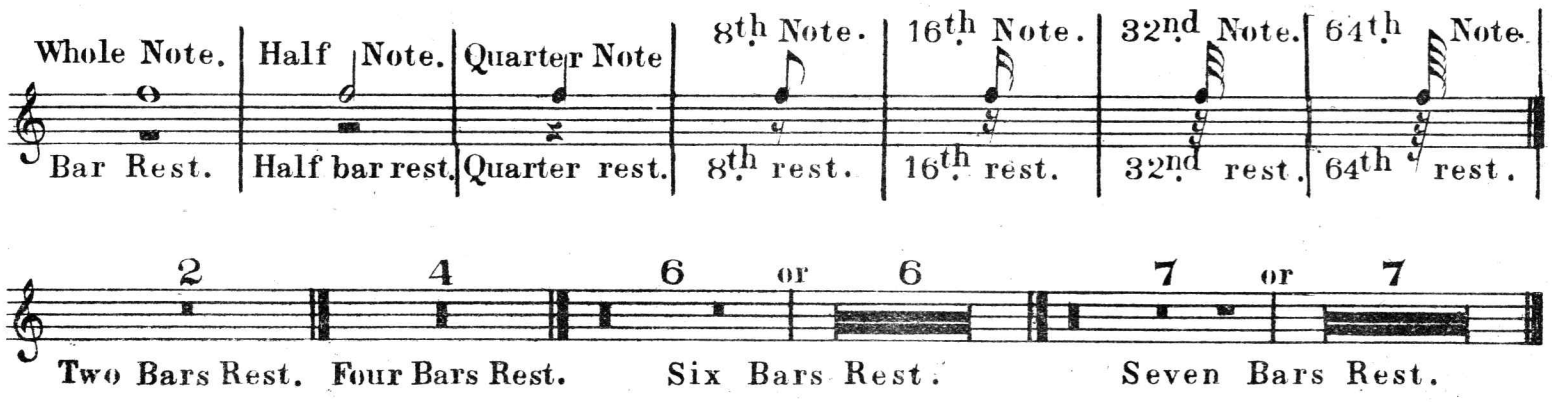
ARTICLE IX.

OF NOTES AND RESTS.

There are seven characters which determine the value of notes. It is from these characters that we learn to know and to measure the time to be given to each of the said notes.

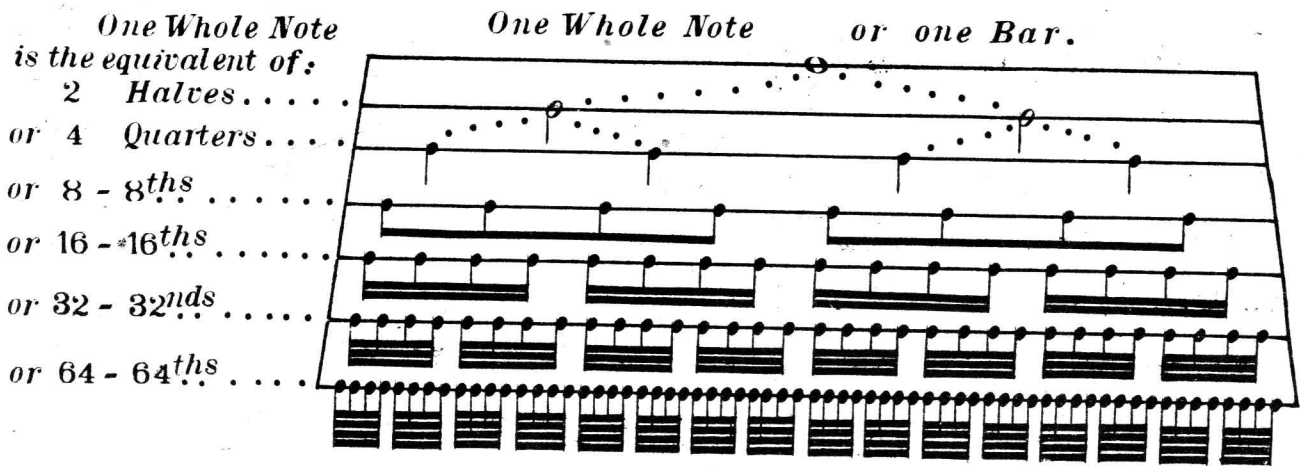
There are also seven rests or silent notes which correspond exactly with the value of the notes.

EXAMPLE OF THE SEVEN RESTS.



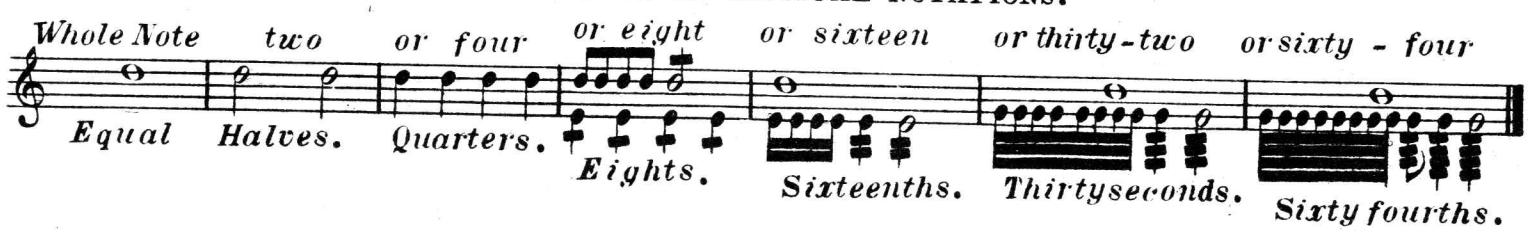
TABLE

VALUE OF NOTES.


One Whole Note is the equivalent of:
2 Halves . . . . .
or 4 Quarters . . . .
or 8 - 8ths . . . . . .
or 16 - 16ths . . . . . .
or 32 - 32nds . . . . .
or 64 - 64ths . . . .
One Whole Note or one Bar.

It is easy to see from the above table that the Whole Note is equivalent to two Halves or four Quarters etc, the Halves to two Quarters etc: the Quarters to two 8ths etc: and the 8ths to two 16ths etc. When several 8ths, 16ths, etc: come together they must be joined as below.

EXAMPLE OF CONTRACTIONS OR ABBREVIATIONS IN MUSICAL NOTATIONS.

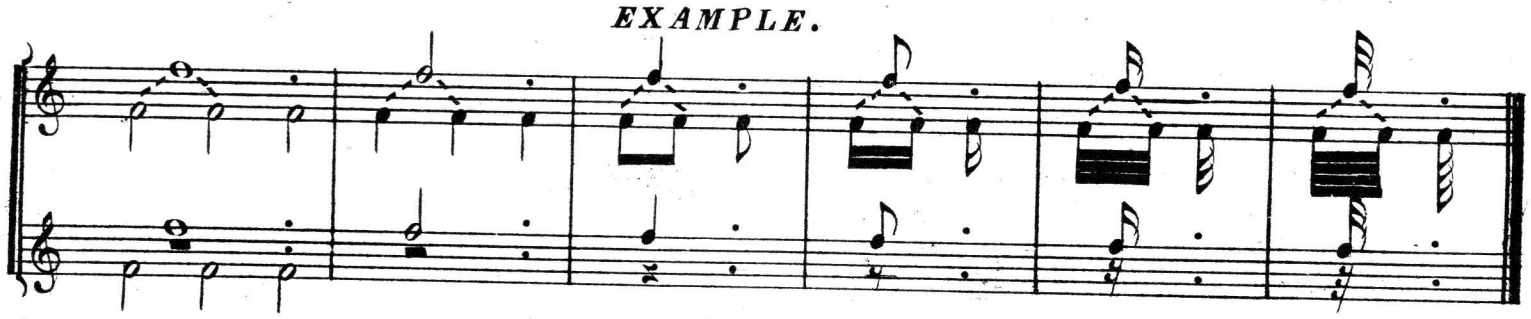


ARTICLE X.

OF THE DOT PLACED AFTER A NOTE.

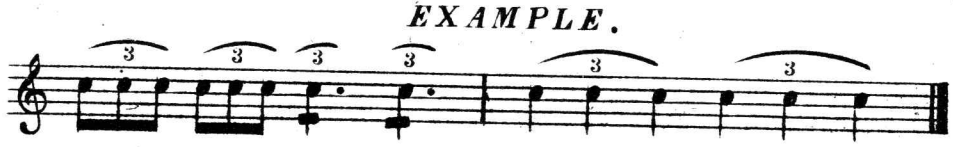
The dot serves to increase the preceeding note by half its value; consequently, a Whole Note which equals two Halves is equivalent to three when it is dotted; and so on for Halves, Quarters, 8ths etc. This applies equally to rests.

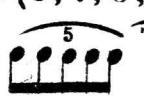
EXAMPLE.



A Triplet is a group of three notes arising from the division of a note in three equal parts of the next inferior duration, which are to be performed in the time of two such notes.

EXAMPLE.



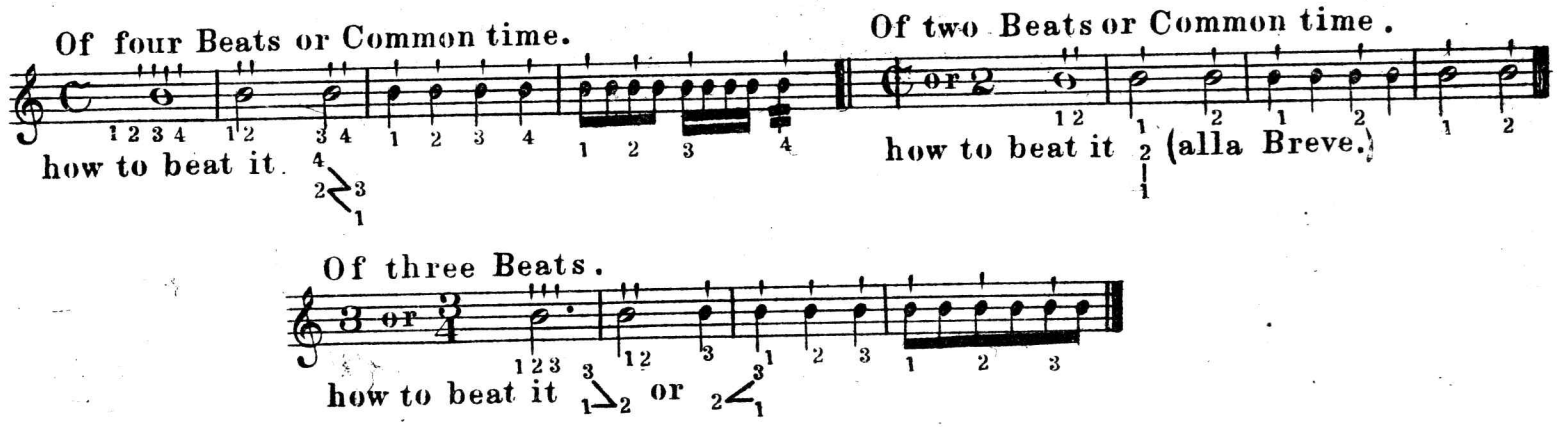
Sometimes the notes are divided into (5, 7, 9, etc:) equal parts instead of 4, 6, or 8, as usual; in this case a curved line is drawn over it  etc: as in the above example.

ARTICLE XI.

A Musical Composition is divided into equal portions, called Measures or Bars, by short lines drawn across the staff and which are also called bars. Measures in their turn are divided into equal parts called beats.

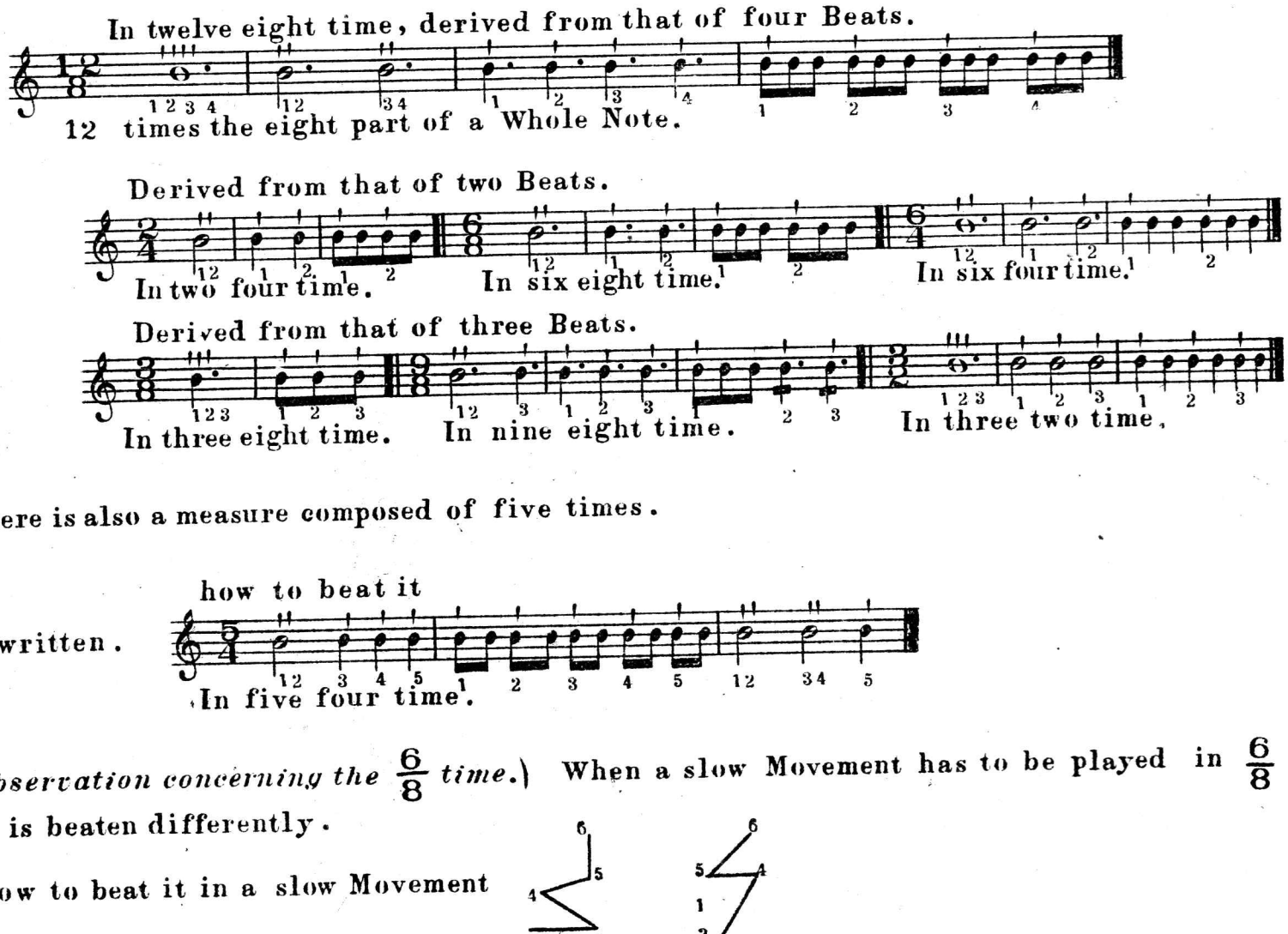
There are three kinds of measures: that of four beats or Common time indicated by C, that of two beats indicated by ¢ or 2, and that of three beats indicated by a 3 or $\frac{3}{4}$

EXAMPLE OF SIMPLE TIMES.



From these measures are derived many others which are called Compound Times.

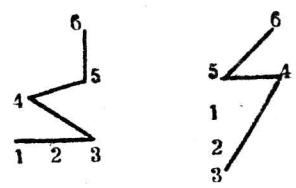
EXAMPLE OF COMPOUND TIMES.


In twelve eight time, derived from that of four Beats.
12 times the eight part of a Whole Note.
Derived from that of two Beats.
In two four time.
In six eight time.
In six four time.
Derived from that of three Beats.
In three eight time.
In nine eight time.
In three two time.

There is also a measure composed of five times.

(*Observation concerning the* $\frac{6}{8}$ *time.*) When a slow Movement has to be played in $\frac{6}{8}$ time it is beaten differently.

How to beat it in a slow Movement

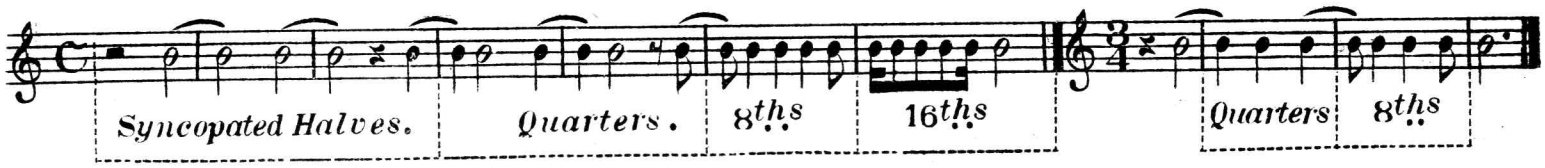


ARTICLE XII.

OF SYNCOPATED NOTES.

A Syncopated Note is one which is divided into two others of less value, and which finishes one beat and commences another.

EXAMPLE.

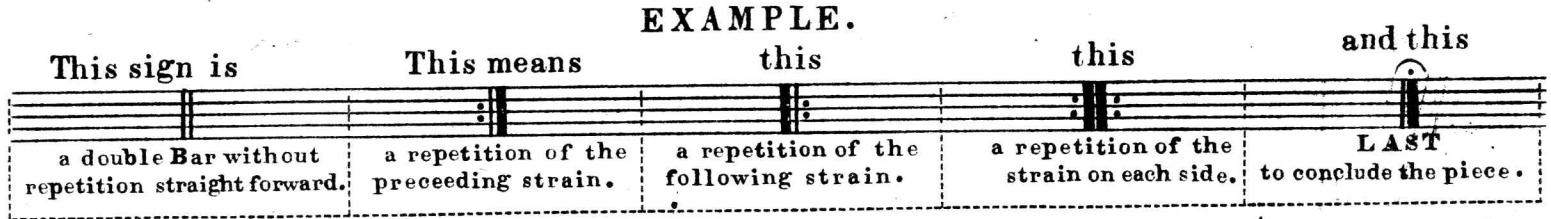


ARTICLE XIII.

OF REPEATS.

To avoid writing the same thing twice, signs called Repeats are employed, the dots showing how often the different *parts* or *strains* are to be played.

EXAMPLE.


This sign is
This means
this
this
and this
a double Bar without repetition straight forward.
a repetition of the preceeding strain.
a repetition of the following strain.
a repetition of the strain on each side.
LAST to conclude the piece.

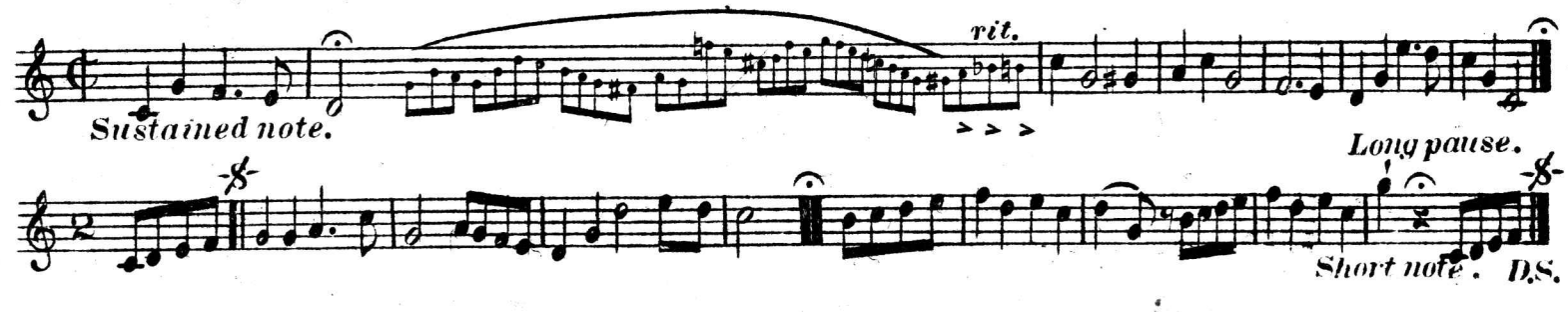
Da Capo or D.C. means that the piece must be recommenced. This sign 𝄋 means the same, and also refers back to a previous 𝄋.

ARTICLE XIV.

A Pause is marked thus 𝄐 or 𝄒. When this sign is found over a note its value or duration should be increased, and it may be sustained at pleasure, and a prelude or cadenza even executed if thought desirable. This however is only admissible in the first part, and when, in modulating, it happens that the original key has been quitted, it must be adroitly resumed in order to terminate the phrase or return to the melody.

But when the pause is found placed over a rest the note must not be sustained, on the contrary it is the duration of the rest which is prolonged.

EXAMPLES.



ARTICLE XV.

OF SLURRED AND DETACHED NOTES.

In order to render music more agreeable and less monotonous different signs are employed.

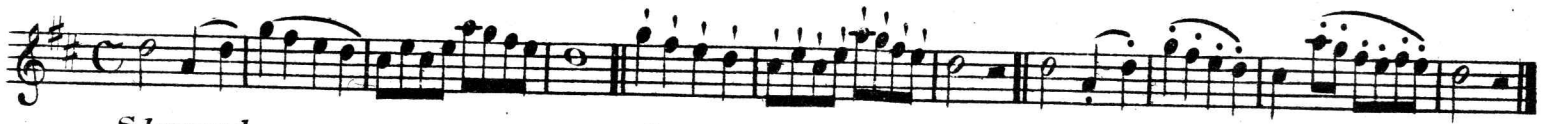
This ⌒ called *Slur* or *Tie* shows that the notes which it embraces are to be played smoothly and connectedly with a single stroke of the bow.

When it occurs over two notes in unison they must be united as one note.

This sign ıı called *Staccato* shows that each of the notes over which it is written should be played shortly and crisply stopping the bow on each.

This ⌒ called the *Mezzo staccato* shows that the notes must be separated but in one stroke of the bow.

EXAMPLES.



Slurred. *Staccato.* *Mezzo staccato.*

ARTICLE XVI

OF SIGNS OF EXPRESSION.

In order to give expression to music different signs are employed.

This < shows that the sound must be gradually increased, this > that it must be gradually diminished and this <> that the sound must be increased as far as the middle and then diminished until the end.

To show when to play softly the Italian words *Piano* and *Dolce* are employed.

They are often abbreviated thus *p* or *Dol.* Very softly is marked *pp*.

To show when to play loud the word *Forte* is used, and *Fortissimo* when to play very loud. These two words are abbreviated *f* and *ff*.

To show the gradual increase of sound from soft to loud in a long passage the word *crescendo* abbreviated *cres* is used, and similarly the diminution of sound from loud to soft is shown by the words *Zmorzando* or *Diminuendo* abbreviated *Zmorz* and *Dim.*

The abbreviations *rf*, *sf*, *fz*, *sfz*, *fp* or even *f* over a single note are also employed as signs of expression, > Λ indicate a marked accent on a single note and even on a Chord.

ARTICLE XVII.

OF GRACE NOTES.

(*PORTAMENTO OR APPOGGIATURA OR TURN.*)

A Grace Note is a note smaller than the others, and placed more frequently before than after them.

In the 1st. instance its value is that of half the note which follows and in the 2nd. it borrows its value from the note which it preceeds.

The long appoggiatura ♩ or ♪ is more strongly accented than the following note.

The short appoggiatura 𝅘𝅥𝅯 is played short, and the accent is on the following note.

In all cases appoggiaturas are slurred to the note following.

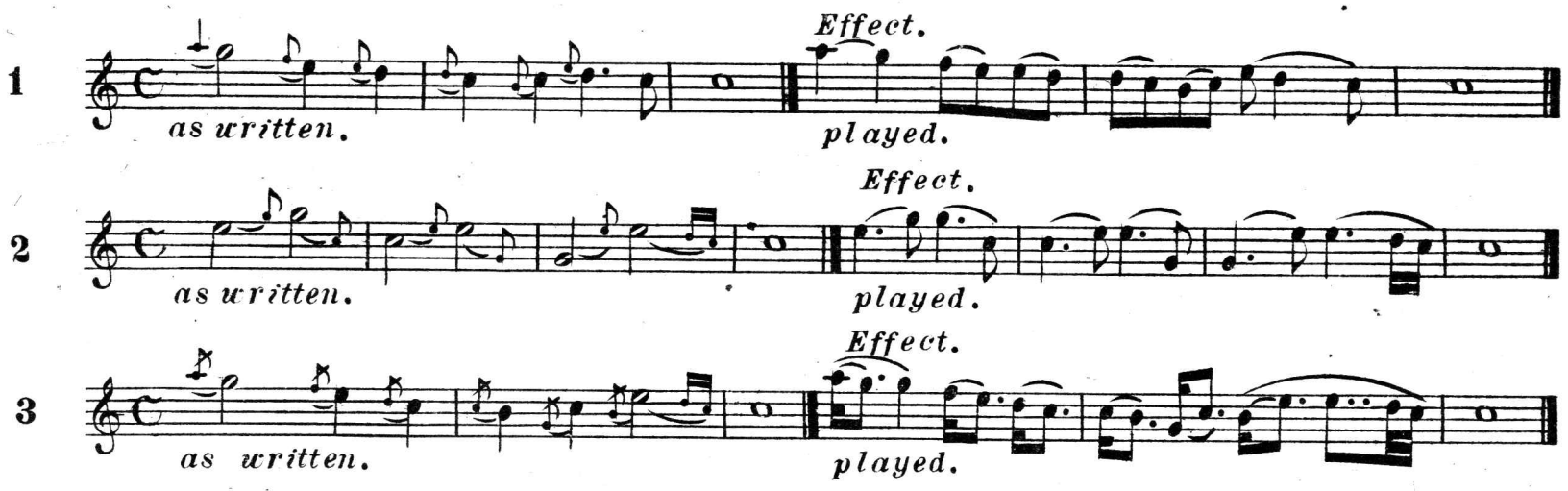
When several occur together either before or after, they are called a Grupetto or Turn (𝆔) and should be executed more briefly.

Sign used for a Turn with the lowest note made sharp (𝆔♯)

Sign used for a Turn with the highest note made flat (𝆔♭)

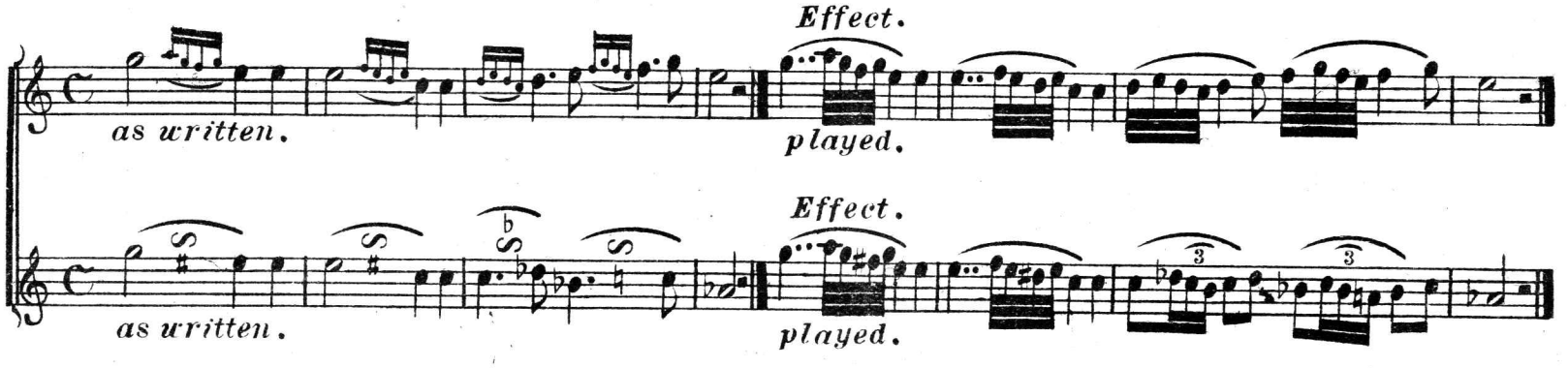
EXAMPLES.

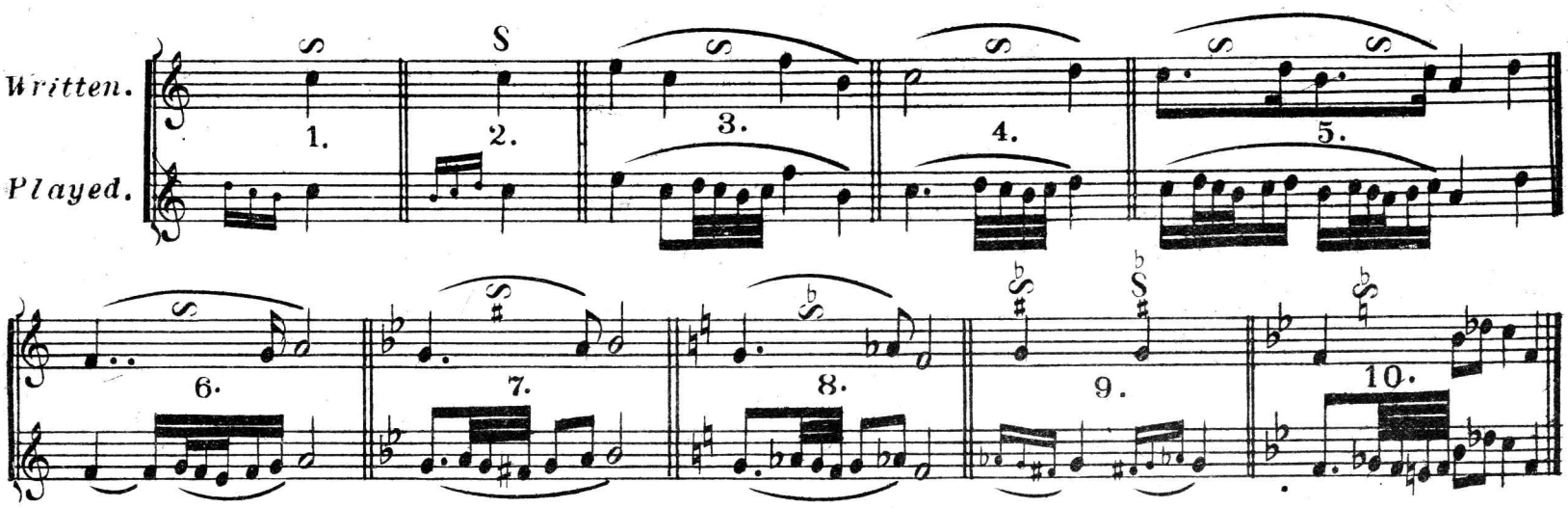
EXAMPLES OF GRACE NOTES.



EXAMPLES OF TURN.

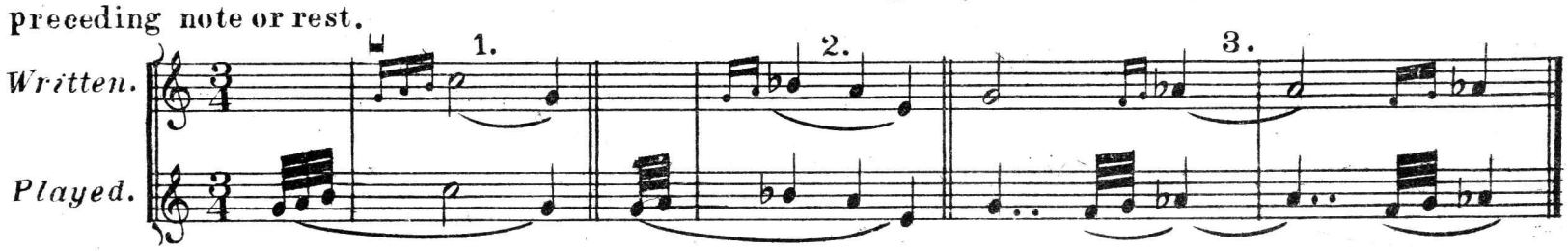
The Turn is always performed quickly, and like the other embellishments, is taken in the same bow with the note above or below on which the turn is placed.





Note- The lowest note of a turn is always found a half tone or semitone below the principal note.

The Glissato or Slide must be executed with rapidity, and generally takes its value from the preceding note or rest.



ARTICLE XVIII.

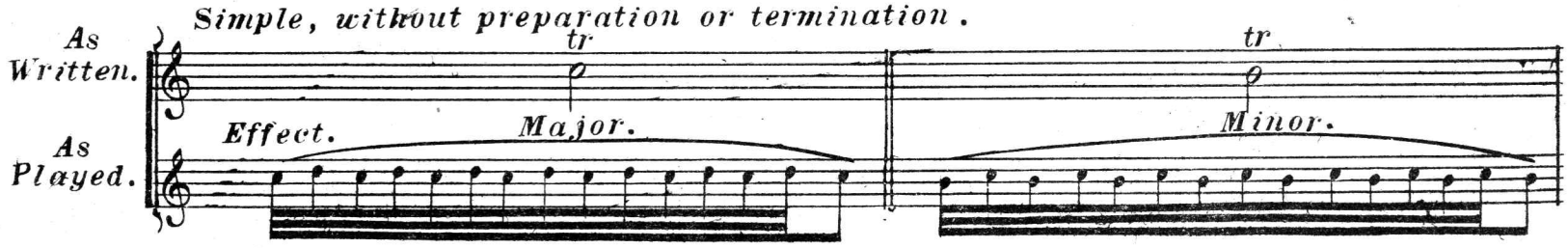
OF THE SHAKE OR TRILL.

The *Shake* or *Trill* is an effect produced by the rapid and equal alternation of two notes, the distance between them never being more than a tone for the Major Mode and a semitone for the Minor Mode. It is marked by *tr* which is an abbreviation of the word *Trill*.

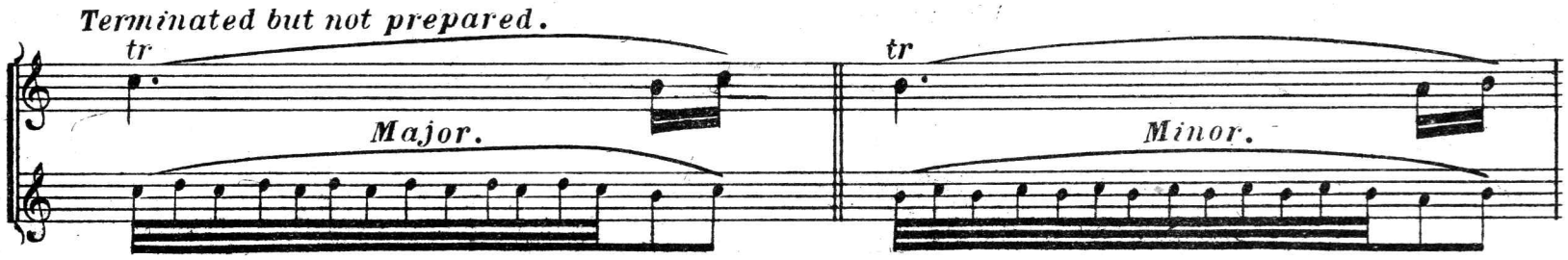
There are several ways of employing *Shakes*, some being simple and introduced without preparation or termination, whilst others are both prepared and terminated.

EXAMPLE.

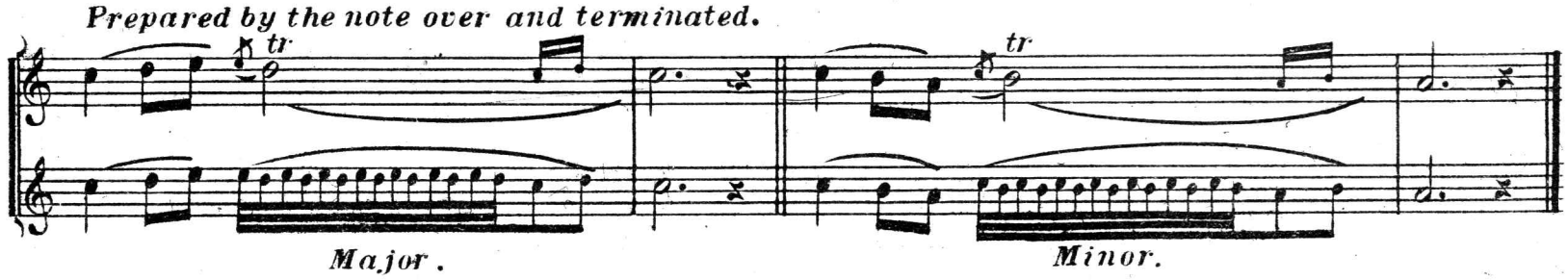
Simple, without preparation or termination.

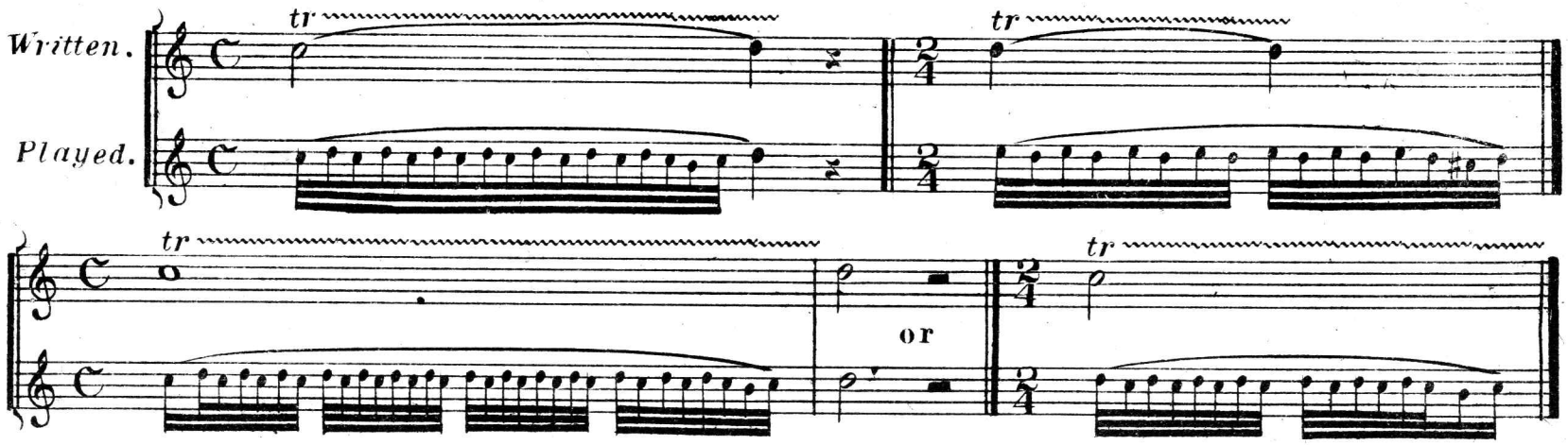


Terminated but not prepared.

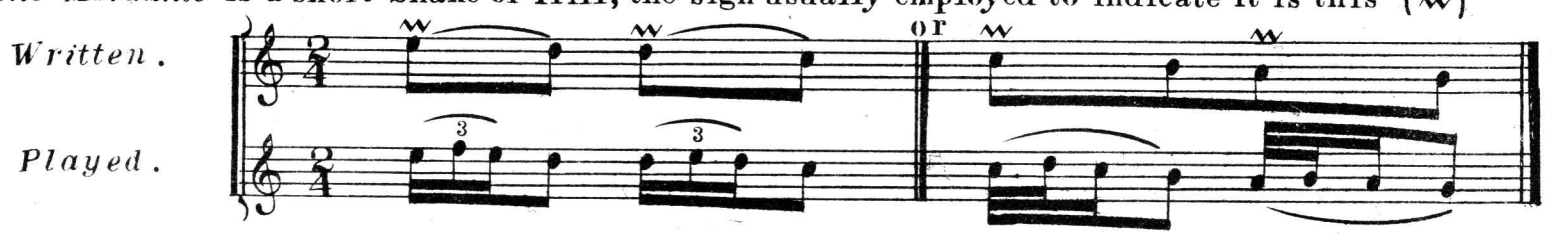


Prepared by the note over and terminated.



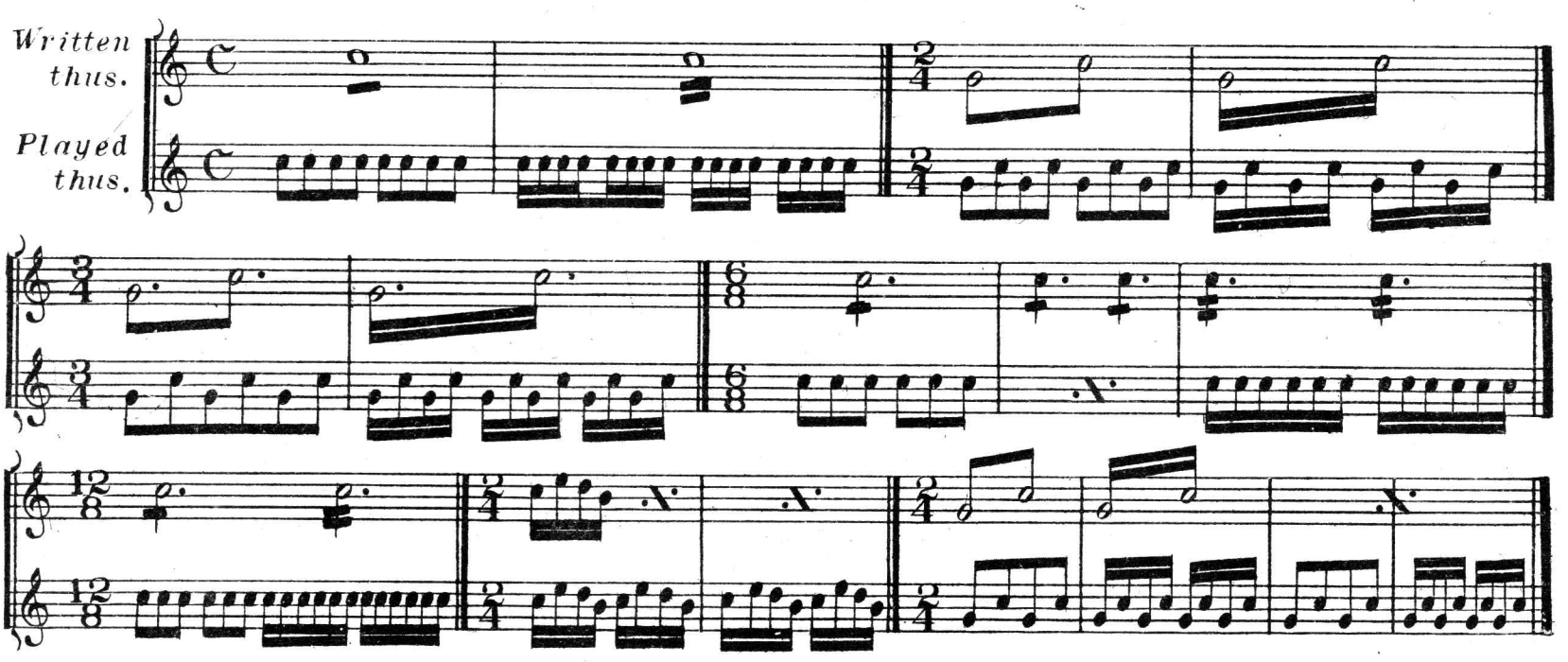


The Mordante is a short Shake or Trill, the sign usually employed to indicate it is this (𝆔)



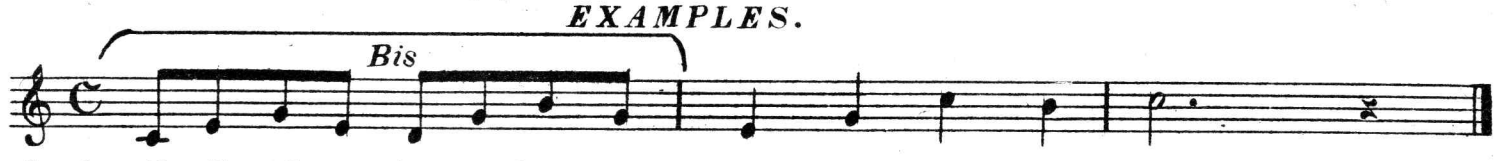
ARTICLE XIX.

ABBREVIATIONS.

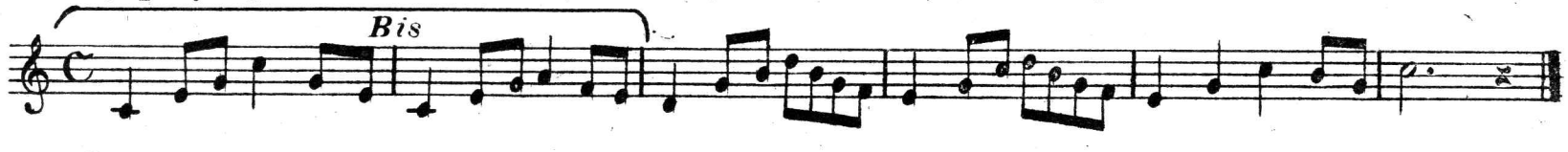


Bis - This term signifies that the bar, or bars included within the same curve drawn over, or under the bars, are to be played twice, before proceeding to the next bar, or bars.

EXAMPLES.



By playing the first bar twice, we have four bars in the strain.



By playing the first two bars twice we have eight bars in the strain.

THE BANJO.

Music for the banjo is always written in the Treble Clef, but the real sounds or tones will be found an octave lower than written.

BANJO STRINGS.

None but the best strings should be used. The first, second, third and fifth strings are Gut,____the fourth is silver plated copper wire wound on fine silk,____The first is a thin string manufactured expressly for the banjo___for the second use a light violin E__for the third use a heavy violin E or a very light violin A___the fourth like the first is made expressly for the instrument___the fifth is the same as the first string.

THE HEAD.

A Calf skin head of medium thickness should be selected,__some performers prefer all white others all clear heads,__but as heads may be made all white or clear by artificial process the author has always found it safest to use heads that are part white and part clear. Great care must be exercised in putting on a head.___It should not be allowed to remain in water to soak, by so doing the head is ruined and not fit for use.___The best plan is to roll it in a wet cloth long enough to take out the crispness and to admit of the edges being easily turned without breaking___Having dampened the head, lay it across the rim, put on the wire flesh hoop__place the top band or hoop over this, pull the edge of the head up under the top hoop and over the wire flesh hoop,___put on a hook to hold the band in place,_pull the head up and put a hook on opposite the first one. Having gone around the banjo and placed on enough hooks to hold the head in place, a pair of plyers should be used to pull the edge of the head up all round the rim. Having done this, the remainder of the hooks can be put on, the head should then be drawn tight, evenly and by degrees, by turning each nut once or twice until the hoop is nearly even with the top of the rim, with a sharp knife trim the head even with the top of the hoop and allow the banjo to remain as it is a day or two before drawing the head tighter.

Should the head become soiled it can be cleaned by rubbing over the soiled part lightly with a wet cloth or sponge, removing the stains and then going over the head with a wet damp cloth and finish with a dry towel. Set the banjo aside for a short time and it will dry, leaving the head bright and as good as new or, in the authors opinion a better plan is to go over the head with an ordinary rubber pencil eraser, removing the stains as pencil marks are removed from paper.

THE BRIDGE.

Light bridges made of cedar or pine wood produce a short sharp tone, bridges made of Ebony, Boxwood, Ivory or other hard substances produce a more full and melodious tone.

A narrow rim also produces a sharp tone while a deep rim produces a full round and sonorous tone.

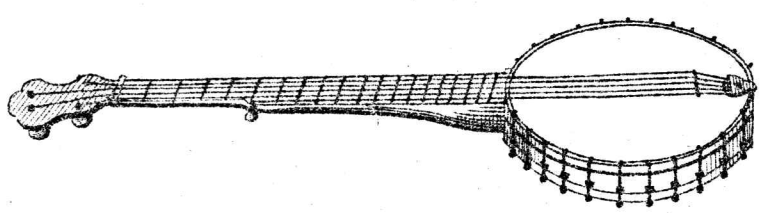
The banjo being a sensitive instrument is easily affected by extremes of cold or heat. It should not be kept too near a register or stove, or in a very damp room.__ When not in use the banjo should be kept in a bag or case.__Before placing it in the bag remove the bridge.

SIZES OF BANJOS.

Banjos vary in size from seven to thirteen, and in rare instances fourteen inches in diameter, with necks or handles from sixteen to twenty one and a half inches in length from rim to nut._____ The average ladies or parlor banjo is eleven, and the concert eleven and a half or twelve inches in diameter.___ Persons about to begin the study of the banjo should select one they can best handle,____a performer having small hands could not stop the chords or make the positions on a large banjo while one with large hands would find it awkward to use a small instrument.

FRETS.

The finger board is divided by strips of metal or wood used as guides crossing it at right angles with the strings, these guides are called frets, they may be raised like those on a guitar or inlaid with narrow strips of light wood or ivory etc__both kindsare used, but the professional player generally has dots or guides inlaid on the upper side of the handle, leaving the fingerboard plain with the exception of dots or ornaments inlaid at the principal positions; for the amateurs the inlaid frets are prefered, as they admit of more rapid execution and peculiar banjo effects which cannot be produced upon an instrument having raised frets.___ It is only of late years that any frets at all are used on the banjo.



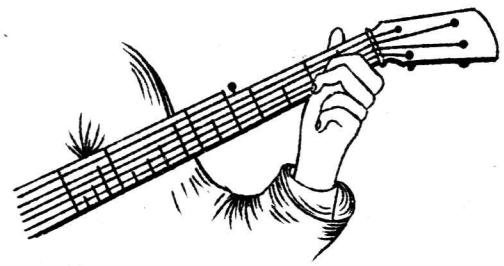
HOW TO FRET A BANJO.

Divide the distance between bridge and nut into 18 parts, and at one eighteen from the nut place the first fret.—Divide the distance from 1st fret to nut into 18 parts and at one eighteenth from the first fret place the second fret.—Divide the distance from 2d fret to bridge into 18 parts and at one eighteenth part 2nd fret place 3rd fret and so on until there are as many frets as desired.

HOW TO HOLD THE BANJO.

The performer should sit in a natural, easy position, the hoop or rim resting on the right thigh close to the body, the neck or handle held lightly in the left hand, between the thumb and forefinger, and elevated so as to come nearly opposite the left shoulder.—The fingers of the left hand should fall endwise upon the strings, stopping them firmly.

POSITION OF THE LEFT HAND.



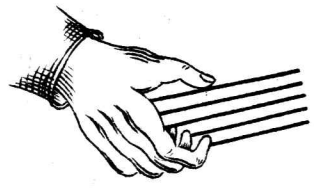
The signs for left hand fingering are placed over the notes. 0 denoting open strings (without stopping it with a finger of the left hand.) 1 denotes first finger, 2 second finger, 3 third finger and 4 fourth (little) finger.—It sometimes becomes necessary to sound notes with the left hand, the signs 1 2 3 or 4 denote that the notes over which they are written must be sounded by pulling them with the fingers of the left hand indicated in the half circle.

RIGHT HAND.

The right arm should rest on the rim of the banjo so as to bring the wrist an inch or two in front of the bridge.—There are two styles of playing the banjo.—The banjo style and the Guitar style.—In the banjo style of playing which is generally used for Marches, Jigs etc, a thimble or shield is worn over the first finger nail. The hand should be partly closed—the first finger projecting a little in advance of the others.

The thumb slightly bent over the 5th string, the first finger over the first string, strike the strings with the first finger and pull them with the thumb.—The figure 1 below a note denotes that it is to be struck with the first finger, the sign × placed under a note denotes that it is to be pulled with the thumb. The position of the fingers of the right hand is never changed in playing the banjo style.

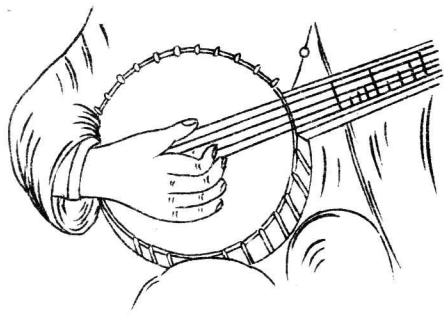
POSITION OF THE RIGHT HAND IN THE BANJO STYLE.



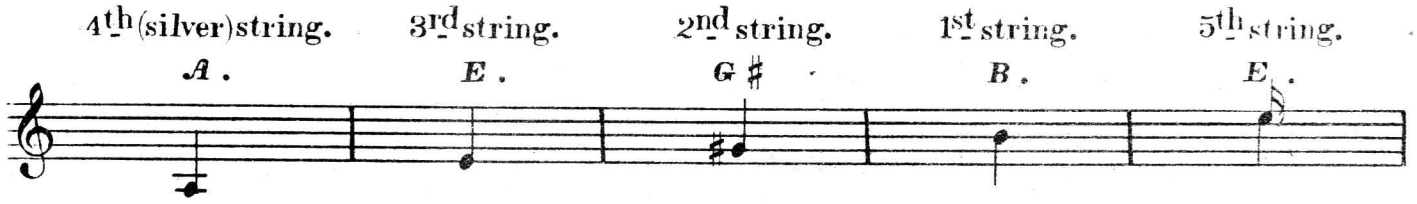
In the Guitar style of playing, the right arm should rest on the rim the same as in the Banjo style. — *Do not rest the little Finger on the head* as it cramps the hand and prevents free use of the fingers. The thumb, first, second and third fingers are used in manipulating the strings. The thumb sounds the fourth and fifth strings. The first finger sounds the third string, the second finger sounds the second string and the third finger sounds the 1st string, pick the strings with the ends of the fingers and avoid touching them with the nails. —

The strings should be struck so that they will vibrate across the finger-board.

POSITION OF THE RIGHT HAND, GUITAR STYLE.



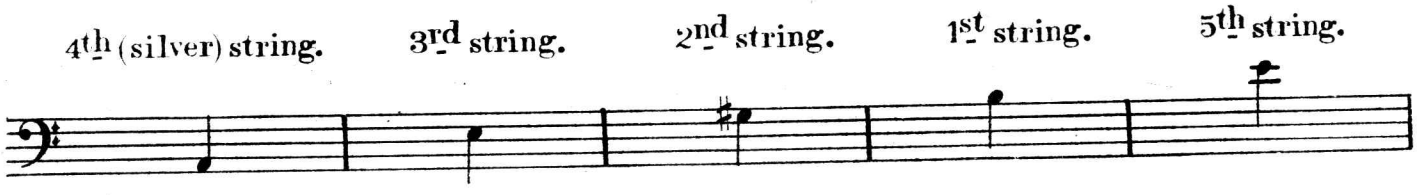
When in tune the open strings are named as follows.



E in the 4th (upper) space can be made on the first string at the fifth fret or on the fifth string open. — When it is to be made on the fifth string it is indicated by having a double stem thus

TUNING THE BANJO BY EAR.

Tune the 4th string to A or as near as you can get it. Stop the 4th string at the 7th fret making E and tune the 3rd string to it. — Stop the 3rd string at the 4th fret making G ♯ and tune the second string to it. stop the second string at the 3rd fret making B and tune the first string to it. Stop the first string at the 5th fret making E and tune the 5th string to it. As before mentioned all music for the banjo is written in the Treble Clef, but the real sounds or tones are an octave below where written, when tuning the banjo with piano the different strings should be tuned to the following notes.



The common chord of A Major, 3 sharps (called the natural key of the banjo, because easiest of execution) is formed by placing the first finger of the left hand on the 2nd string at the first fret, making A, the second finger of the left hand on the first string at the second fret making C ♯ and sounding the first, second, third and fourth strings together.

The open strings, omitting the fourth from the common chord of E Major 4 sharps. When tuned as per above example the banjo is said to be tuned in E and A Major. It has become customary for teachers of and writers of the banjo to name the key to which the instrument is tuned from the note to which the fourth string is tuned and the common chord that is formed by holding the natural position, — according to this method of noting the key the banjo would be in A major when tuned as per above example.

NATURAL POSITION.

The left hand is said to be in its natural position when the first finger is on the second string at the first fret and the second finger on the first string at the second fret.

It is to be regretted that the system of tuning in E and A Major has been universally adopted as being the standard or concert pitch of the banjo.

When music was first written for it, the banjo was made with very long neck. The strings also, were much thicker than those now used.—The modern banjo has been much improved, the neck has been shortened and thin strings are made expressly for it. the lengthening of the banjo neck has the same effect as increasing the thickness of the string, therefore the modern banjo with short neck and thin strings when tuned to the same pitch as the old banjo loses that brilliancy of tone for which it is so much admired by all lovers of music.

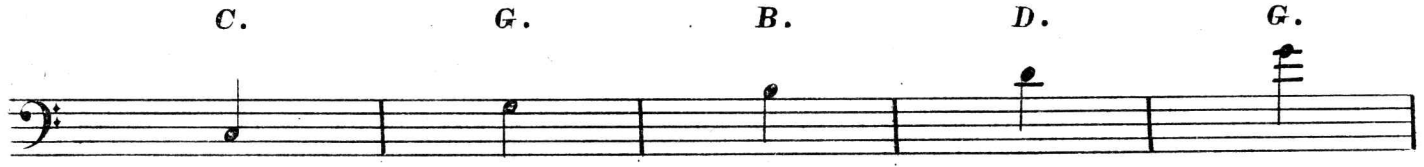
To change the system of notation would at this late date be impraticable as it would cause confusion among learners and lead to endless controversy between writers for and teachers of the instrument; those using eleven inch banjos would advocate G & C as concert pitch,—those using ten inch banjos would advocate D & A and thus on *ad infinitum*.

It has become the custom among performers to tune their banjos in the key best suited to the size of instrument they use.—Banjos with rims of from 11 to 12 inches in diameter, necks 19 to 19 $\frac{1}{2}$ inches in length can be tuned in G & C Major.—Smaller instruments, are tuned in D & A Major and larger ones in B♭ & F Major.—It will thus be seen that if the banjo is tuned in G and C Major and plays a piece in A major, while it would be played in the latter key, the sound would be in C Major. If a piano or orchestral accompaniment were to be played to a banjo Solo in E and A Major, it would be necessary to have the piano and Orchestra parts in G & C Major with the banjo tuned in C Major. In tuning to G & C Major the Banjo 4 th string is tuned to C, but noted as A. 3 rd string to G, noted as E. 2 nd string to B, noted as G♯. first string to D noted as B and fifth string to G, but noted as E.—Thus each note in the scale is noted a third lower than its real sound.

For C Major tune the Banjo to the following notes on Piano.

4th (silver) string. 3rd string. 2nd string. 1st string. 5th string.

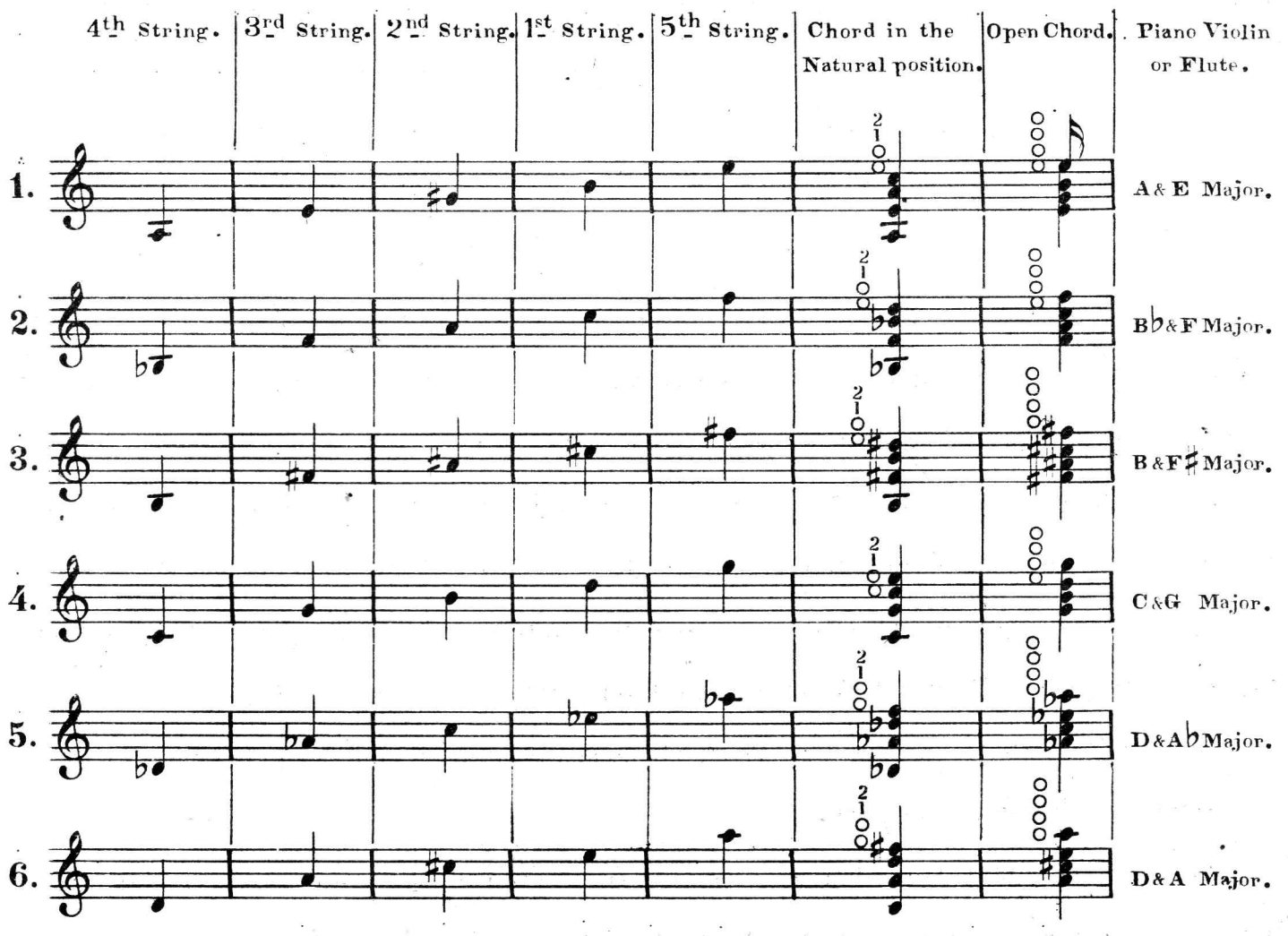
C. *G.* *B.* *D.* *G.*



To tune in G & C Major to Violin, tune Banjo 3rd string to Violin G (4th), Tune fourth string a 5th below third.—Second string a third above third string.—First string a 5th and the 5th string an octave above 3rd string.———

The following Diagram will assist the beginner to tune the Banjo in the different Keys.

At the end of each line is given the Key in which the Piano or other instrument on which C is noted as concert pitch should play while the banjo is being played in A & E Major.



The learner should bear in mind when tuning with Piano that the notes on Piano. to which the banjo is to be tuned are an octave lower than the above.

It is left to the learner to determine which Key is best suited to his or her Banjo. 12 ½ and 13 inch Banjos are generally tuned in A or B♭ ____ lines 1 & 2 ____ 11 and 12 inch Banjos in B.C. or D♭ ____ lines 3, 4 & 5, smaller banjos can be tuned as per line 6.

Should the performer wish to play with Flute, Violin, Piano, Guitar or any instrument that is played from the standard pitch C and the banjo were tuned as per line 1 which being concert pitch for the banjo the performer would play in the same Key with the other instrument but it may sometimes become necessary to tune the banjo to a key to suit the instrument, with which it is to be played. ____ (for example) _____

Take a song with Piano accompaniment in C Major, ___ the performer wishes to play the Melody on the banjo with piano accompaniment without transposing or rewriting the Piano part this can be done in two ways, ___ first, by tuning the banjo in E and A Major and playing the melody in the same key with Piano (but as before stated this would make the banjo sound flat) or second, by tuning the banjo in G and C Major and transposing the banjo part (Melody) as many semitones lower as the instrument has been tuned higher than Banjo concert pitch

In this case the banjo part should be transposed to A Major (3 sharps) four semitones below C Major and played with the piano part in C, ___ thus the piece would be played in A Major on the banjo, but would sound in C Major, the key in which piano part is being played. ____ If the song is in F Major (one flat) tune banjo in G and C Major and transpose Melody to D Major, (2 sharps) four semitones below, leaving Piano part in F.

Should the song and piano accompaniment be in G Major (one sharp) tune banjo in G & C Major and transpose Melody to E Major, (4 sharps) four semitones, below piano.

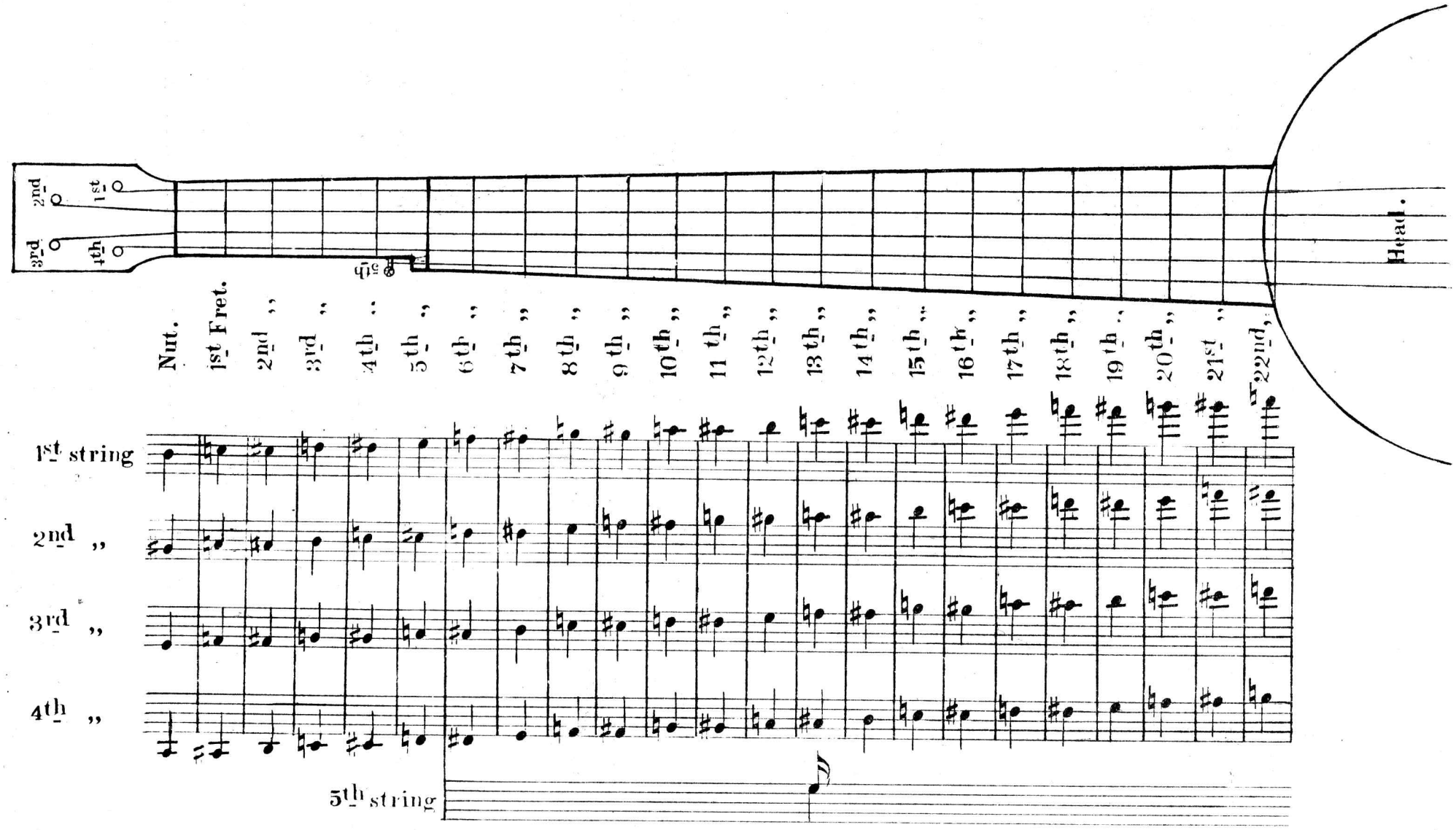
If Melody is in E (3 flats) tune banjo to G & C and transpose the piece to C Major four semitones below piano part. _____

This rule can be followed throughout all the Keys taking care to transpose the Melody as much lower as the banjo has been tuned higher than Banjo Concert pitch.

Each fret upon the fingerboard of the Banjo represents a semitone, thus, 4th string open is A,—— 4th string stopped at 1st fret is A♯ stopped at 2nd fret B♭, — 3rd string open is E, — stopped at 1st fret E♯ or F♭, stopped at 2nd fret F♯ &c.&c.

The fingerboard of the Banjo.

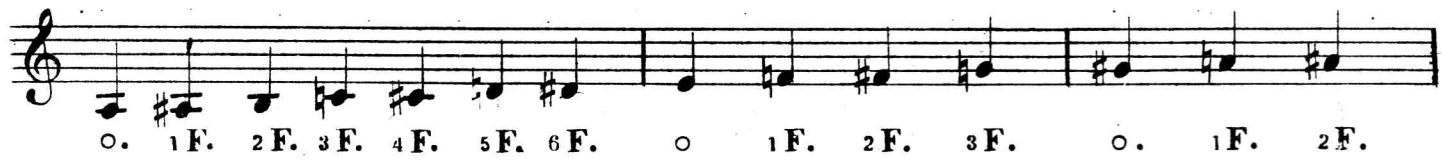
(Showing the notes on all the strings at each fret)



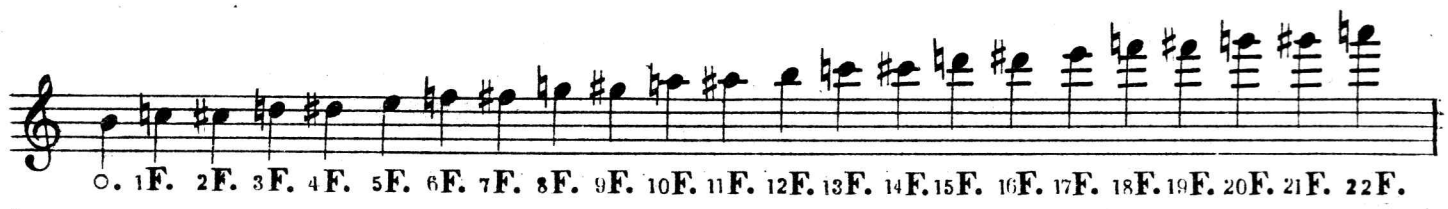
In the Chromatic Scale following, the letter F following a numeral below the notes signifies fret, the figure denoting the fret at which the string is to be stopped to make the desired note. ____O denotes open string, 1 first fret: 2 second fret etc.etc.

CHROMATIC SCALE WITH SHARPS ASCENDING.

4th (silver) string. 3rd string. 2nd string.



1st STRING.



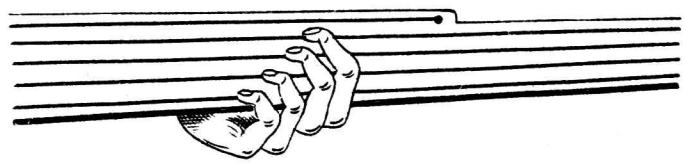
POSITIONS.

There are as many positions as there are frets upon the fingerboard. The fret at which the first finger is placed determines the number of the position. Positions are indicated by numerals followed by an asterisk, they denote that the first finger is to be used at the position indicated by the numeral.

THE BARRE (BAR.)

The Barre is formed by pressing the first finger firmly across two or more strings at the same fret, leaving the remaining fingers free to stop the strings as may be required. In the Barre, the thumb must be kept at the back of the neck of the banjo opposite the first finger to aid that finger in pressing the strings so firmly that no vibration of the strings between the finger and the nut will be perceptible.

POSITION OF THE LEFT HAND IN MAKING A BARRE.

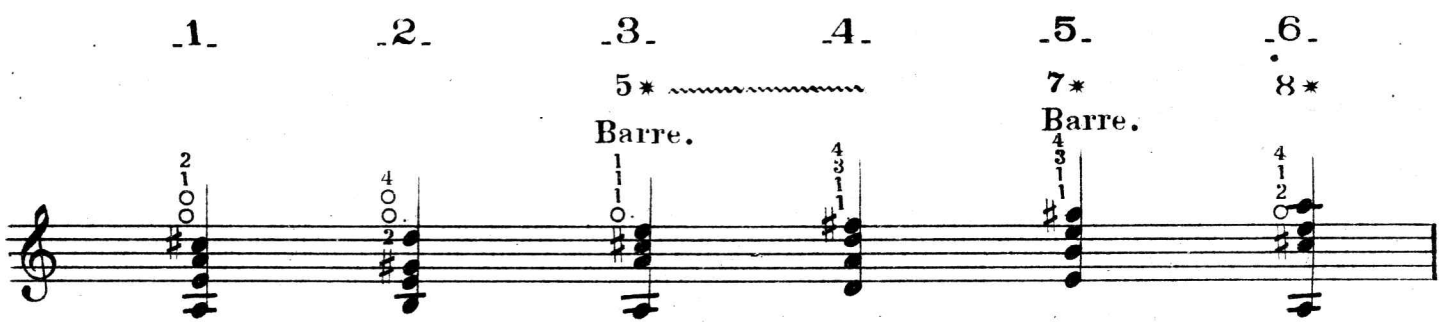


LEFT HAND FINGERING.

o Denotes open string without stopping the string with a finger of the left hand.

1 Denotes first finger—2 second finger—3 third finger and 4 fourth (little) finger.

CHORDS.



№ 1. is called the "Natural Position" because it is the position in which the fingers will naturally fall when the banjo is properly held in the left hand. 2nd finger on first string at 2nd fret, 1st finger on 2nd string at 1st fret,—3rd and 4th strings open.

№ 2. 4th finger on first string at 3rd fret,— 2nd and 3rd strings open,—2nd finger on 4th string at 2nd fret.

№ 3. First finger across 1st 2nd and 3rd strings at 5th fret,—4th string open.

№ 4. First finger across 1st 2nd 3rd and 4th strings at 5th fret,—4th finger on first string at 7th fret,— 3rd finger on second string at 6th fret.

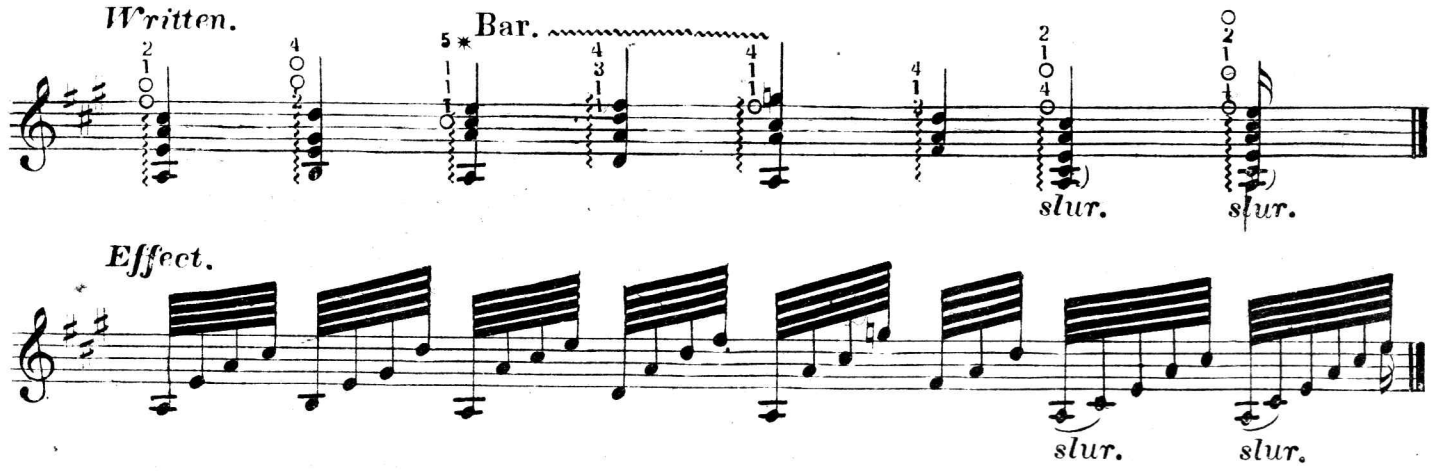
№ 5. First finger across 1st 2nd 3rd and 4th strings at 7th fret,—4th finger on first string at 9th fret,— 3rd finger on second string at 8th fret.

№ 6. First finger on second string at 8th fret,—2nd finger on 3rd string at 9th fret,—4th finger on first string at 10th fret,—4th string open.

HARP CHORDS.

The notes of the Harp Chord are played in rapid succession from the lowest note upwards.

HARP CHORDS.

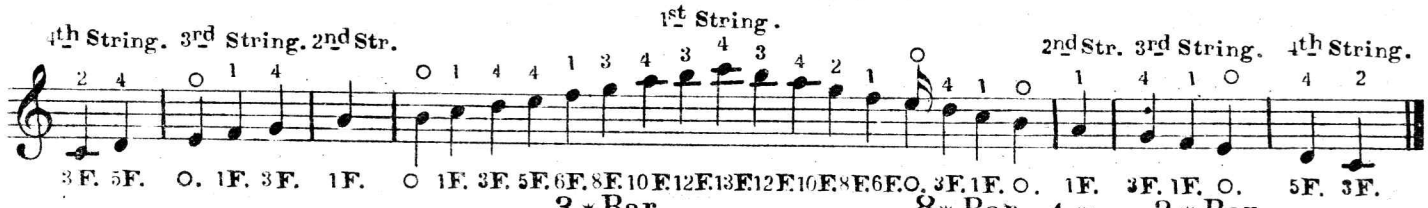


In the two last examples sound the lower A with the right hand and immediately slur it to C♯ with the fourth finger of the left hand,—this must be done very rapidly to make the note of the Chord sound connected.

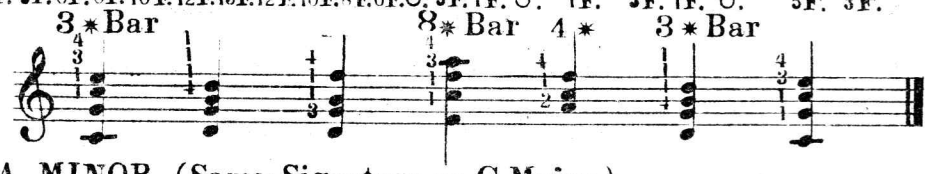
SCALES, EXERCISES Etc.

The pupil should be perfectly familiar with all the scales and learn to stop at sight, any note whether it be Sharp, Flat or Natural.—Constant and diligent practice only, will enable the learner to become a master of the instrument.—The left hand fingering which is placed above the notes in the scales, exercises and pieces should be carefully studied.—With imperfect fingering it is impossible to become a good performer.—Bar will be used as an abreviation of Barre throughout this work.

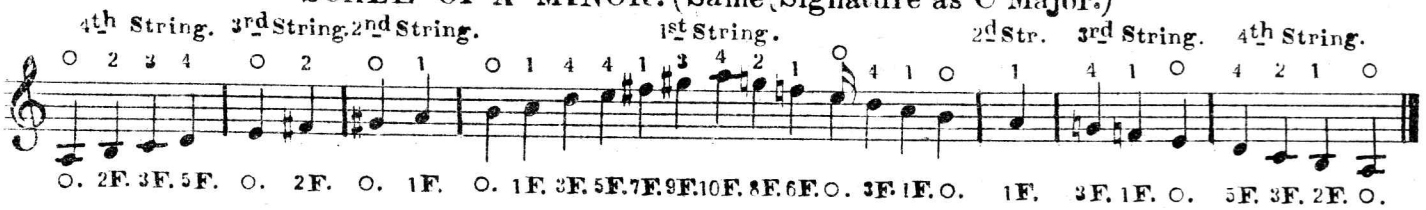
SCALE OF C MAJOR.


4th String. 3rd String. 2nd Str.
1st String.
2nd Str. 3rd String. 4th String.
3F. 5F. O. 1F. 3F. 1F. O 1F. 3F. 5F. 6F. 8F. 10F. 12F. 13F. 12F. 10F. 8F. 6F. O. 3F. 1F. O. 1F. 3F. 1F. O. 5F. 3F.

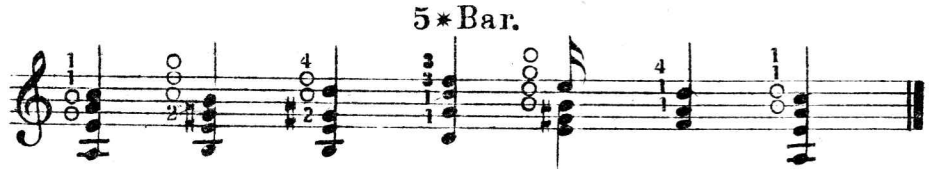
CHORDS in C MAJOR.
NATURAL SIGNATURE.



SCALE OF A MINOR. (Same Signature as C Major.)

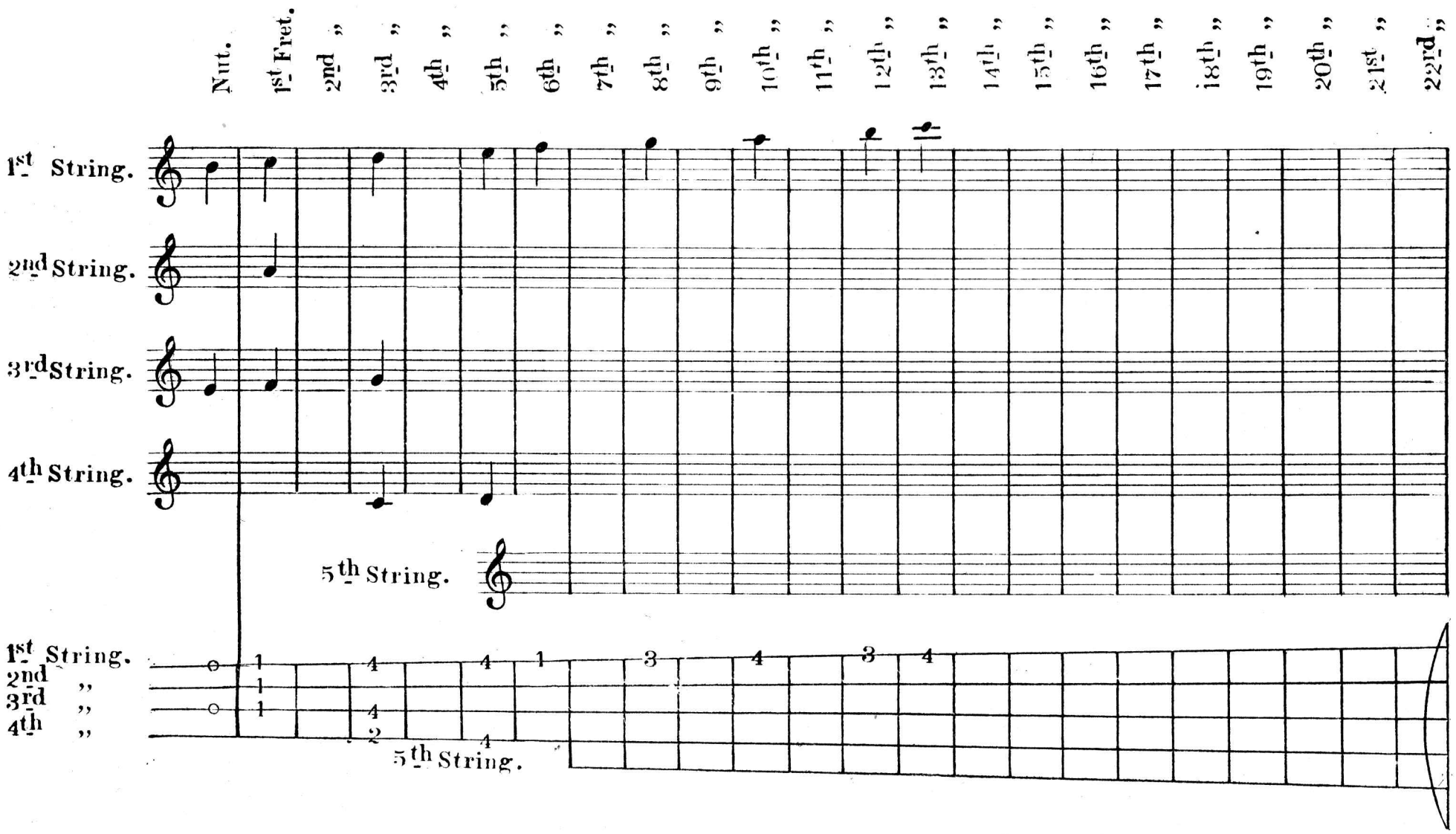

4th String. 3rd String. 2nd String.
1st String.
2d Str. 3rd String. 4th String.
O. 2F. 3F. 5F. O. 2F. O. 1F. O. 1F. 3F. 5F. 7F. 9F. 10F. 8F. 6F. O. 3F. 1F. O. 1F. 3F. 1F. O. 5F. 3F. 2F. O.

CHORDS in A MINOR.

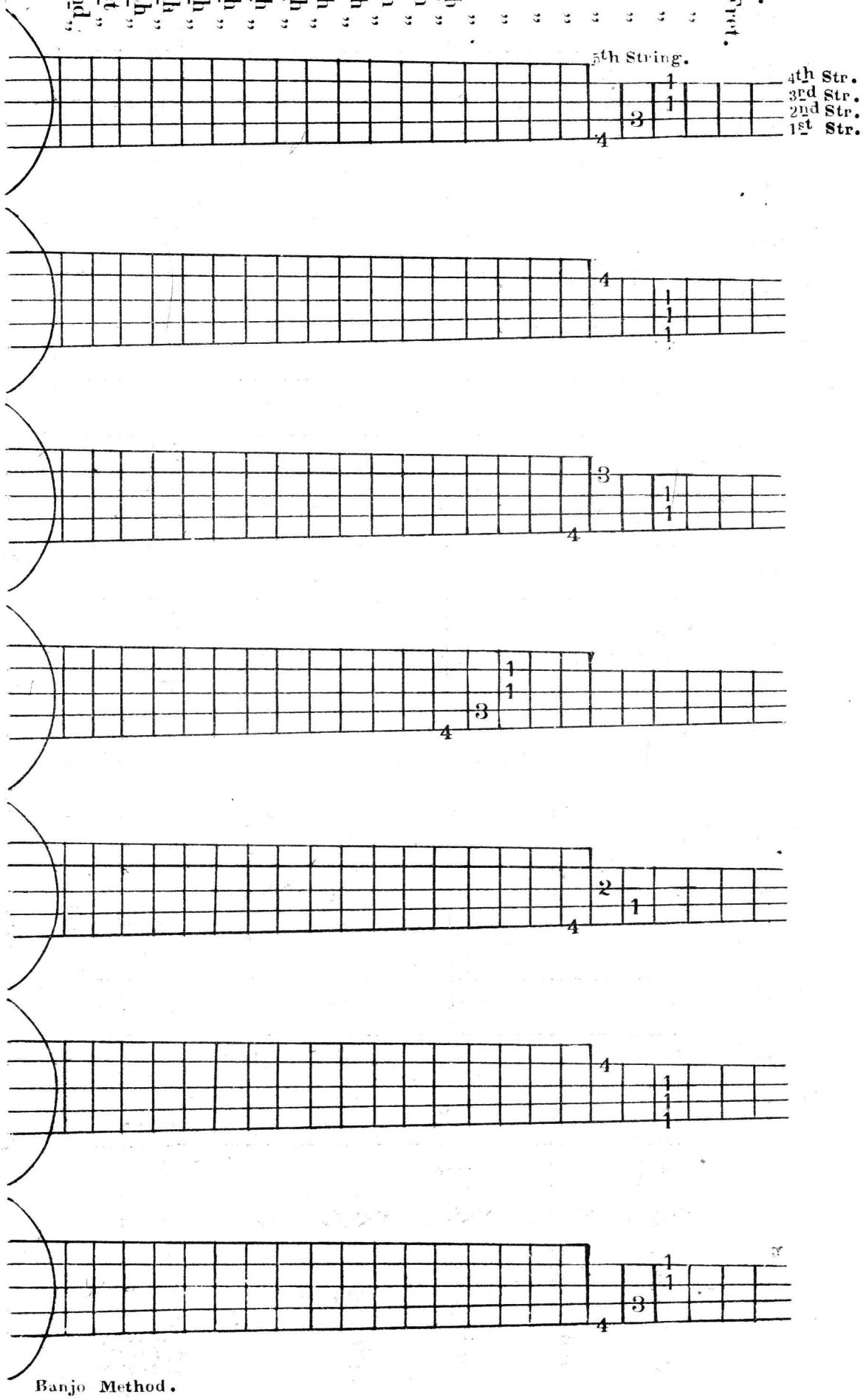


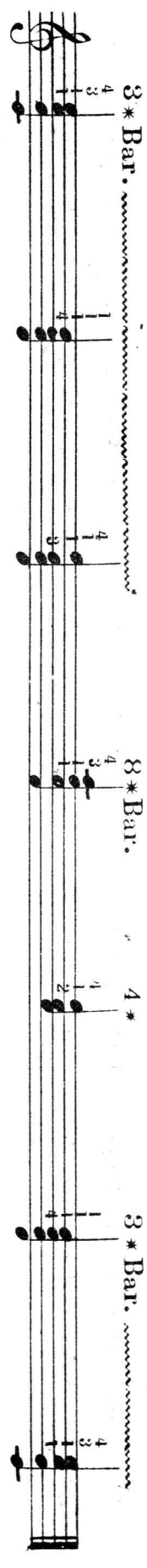
SCALE OF C MAJOR, ILLUSTRATED UPON THE FINGERBOARD.

The figures denote the fingers of the left hand that are to be used in stopping the strings.——This scale is the same ascending and descending,——o denotes open string, 1 first finger, 2 second finger, 3 third finger, and 4 fourth(little)finger.



CHORDS OF C MAJOR, ILLUSTRATED UPON THE FINGERBOARD.

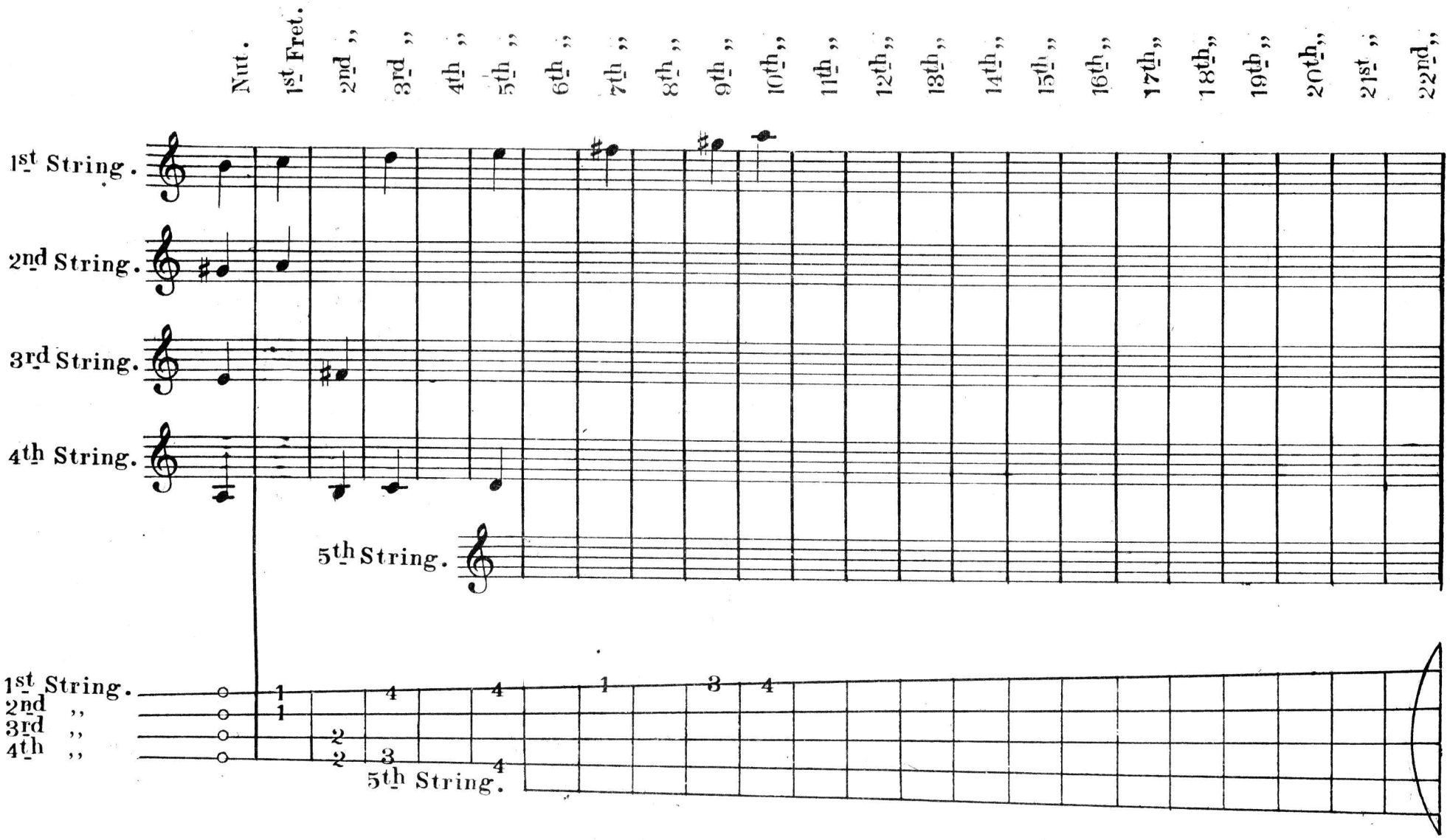




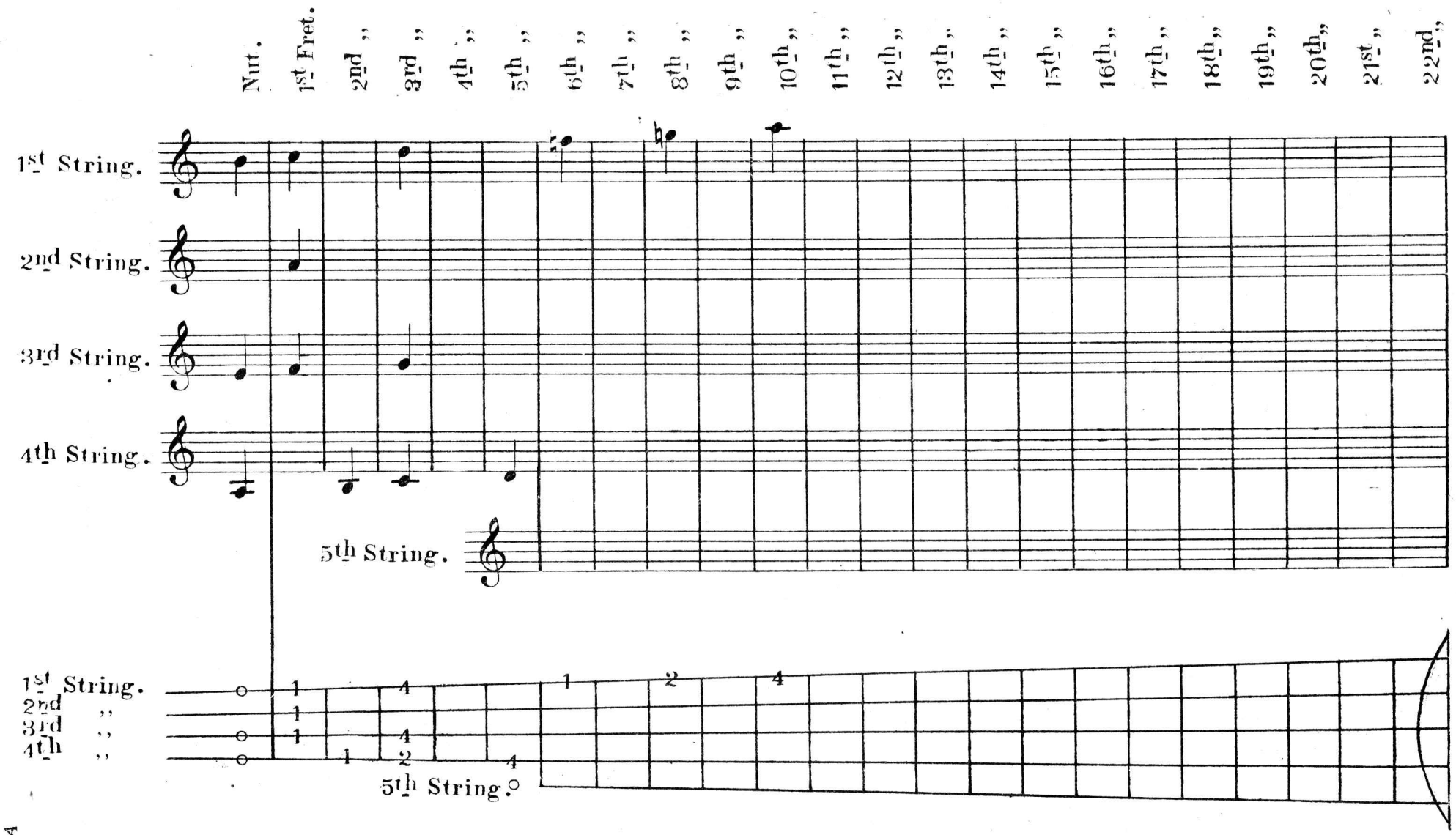
SCALE OF A MINOR, ILLUSTRATED UPON THE FINGERBOARD.

The figures denote the fingers of the left hand that are to be used in stopping the strings.

ASCENDING.

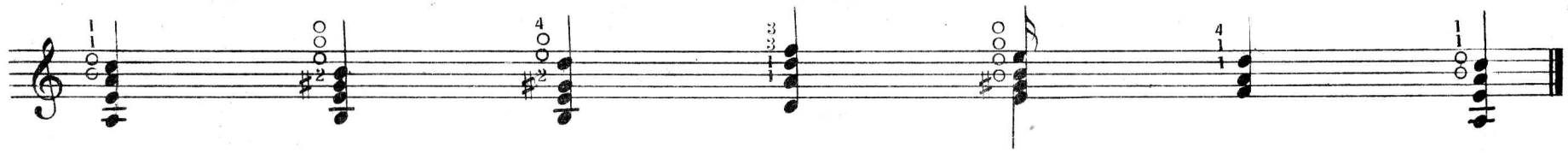


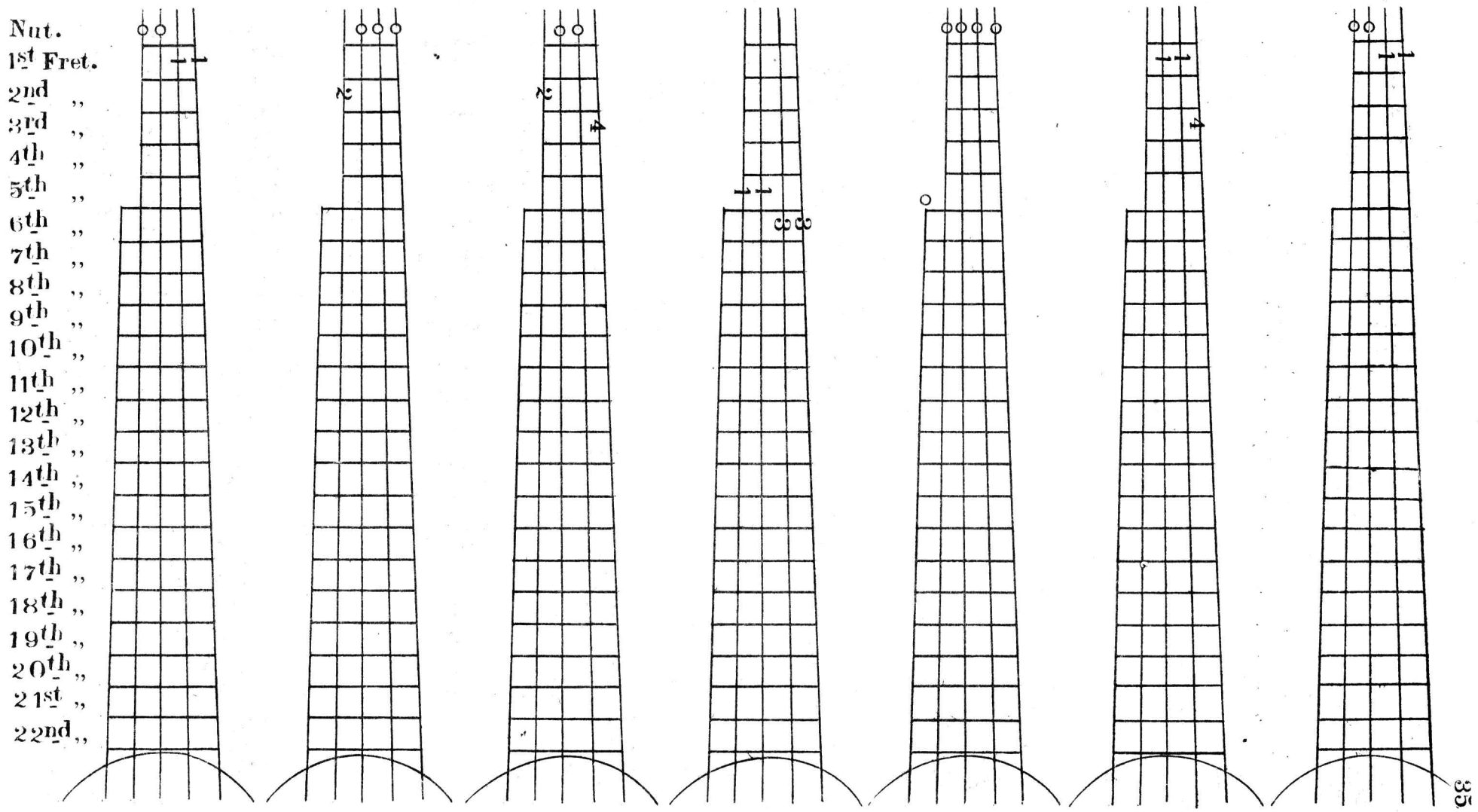
SCALE OF A MINOR DESCENDING, ILLUSTRATED UPON THE FINGERBOARD.



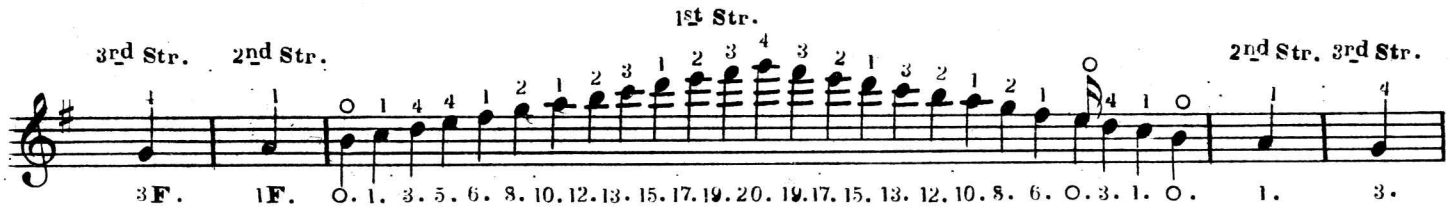
CHORDS OF A MINOR ILLUSTRATED UPON THE FINGERBOARD.

5 * Bar.

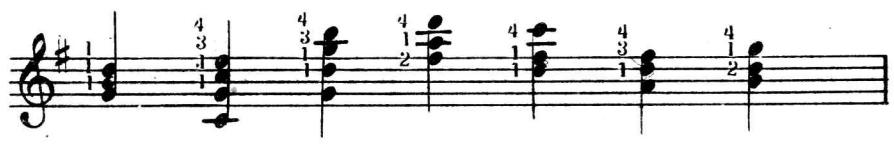




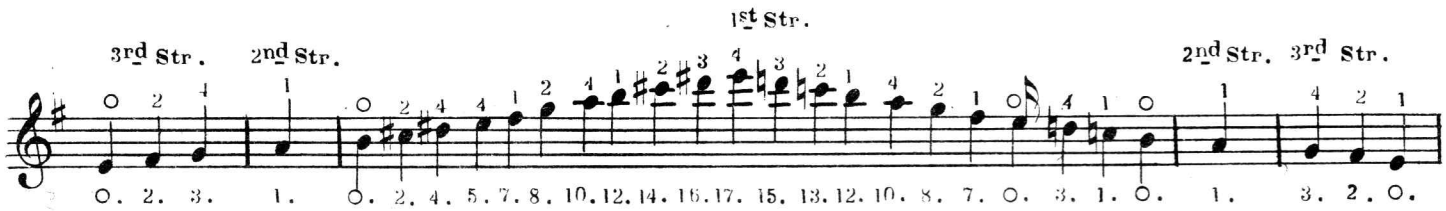
SCALE OF G MAJOR.



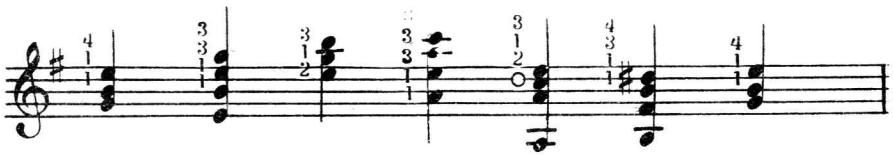
CHORDS.



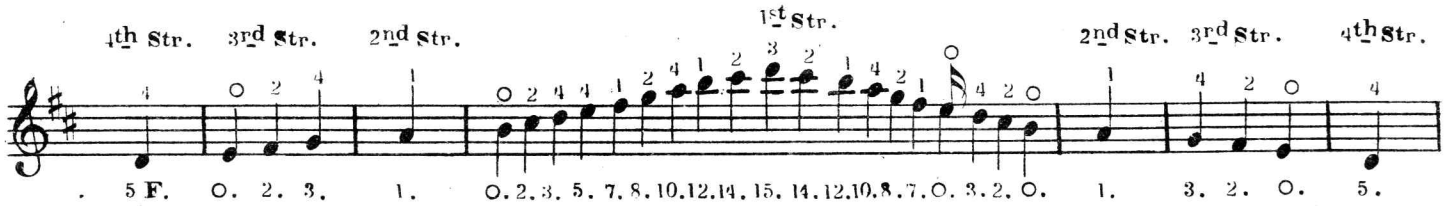
SCALE OF E MINOR.



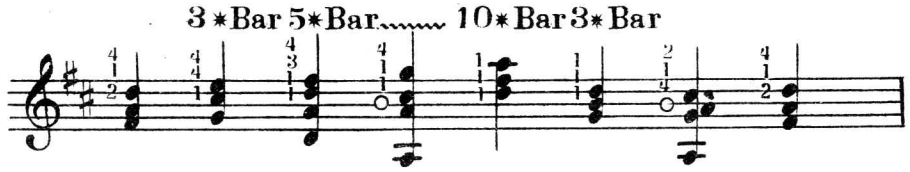
CHORDS.



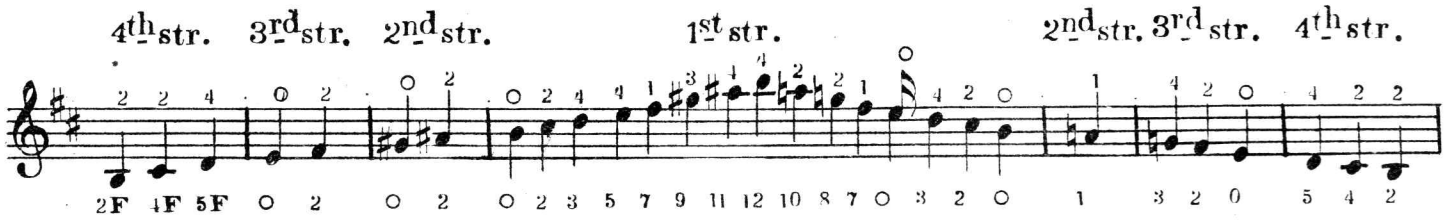
SCALE OF D MAJOR.



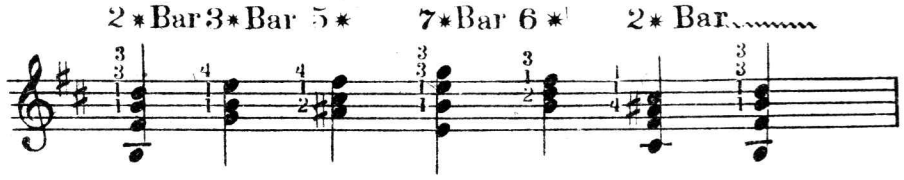
CHORDS.



SCALE OF B MINOR.

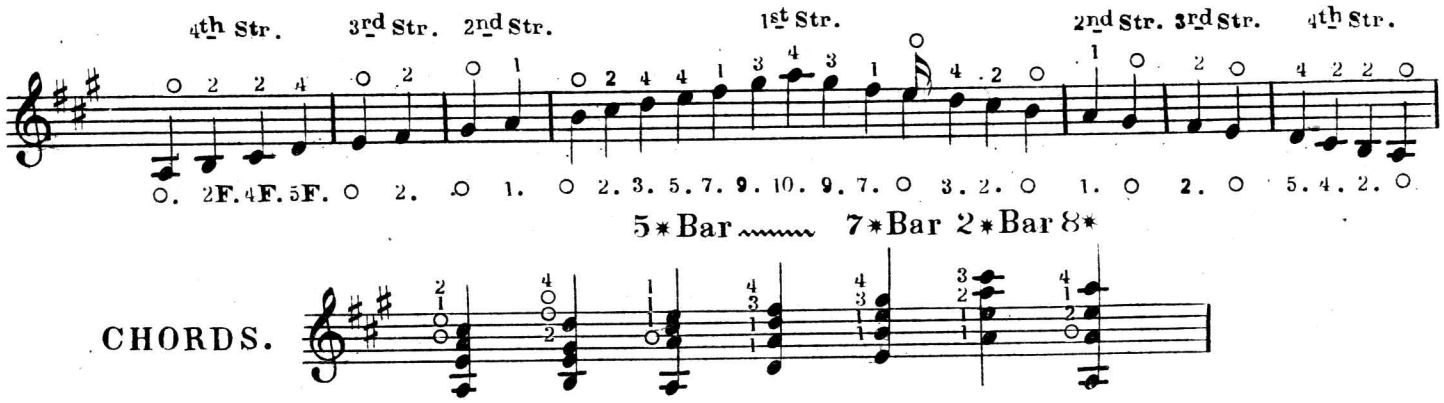


CHORDS.

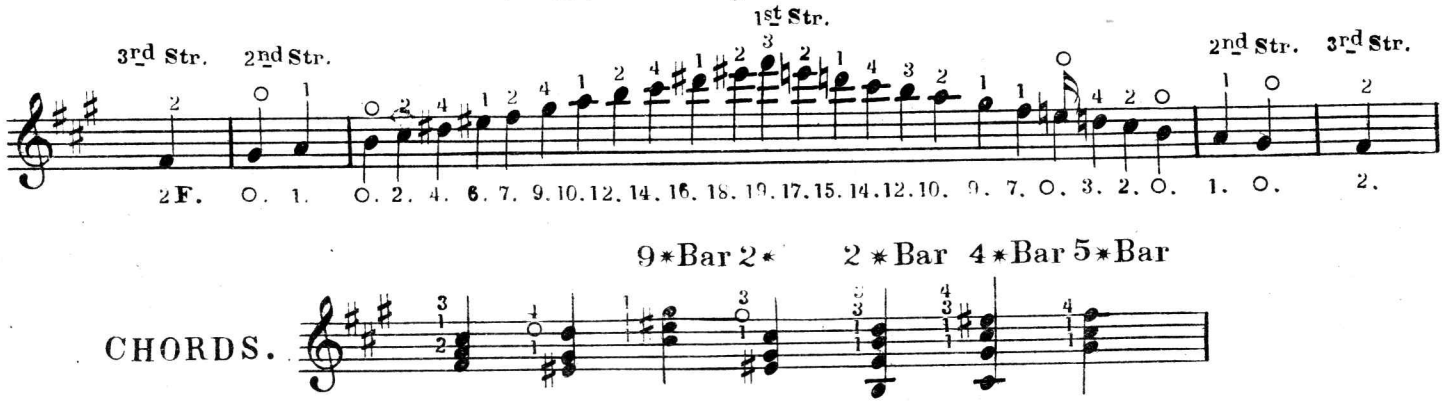


SCALE OF A MAJOR.

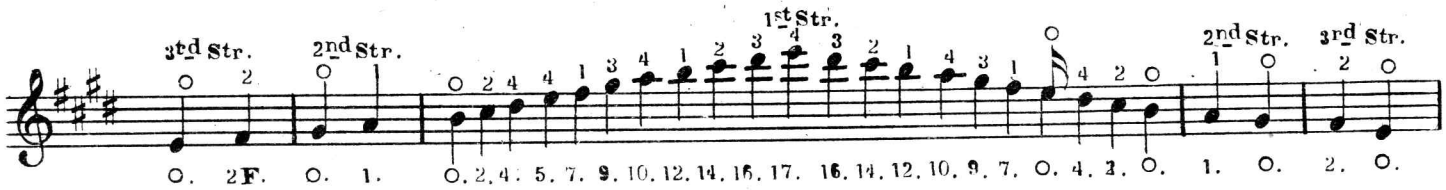
Natural Key of the Banjo.

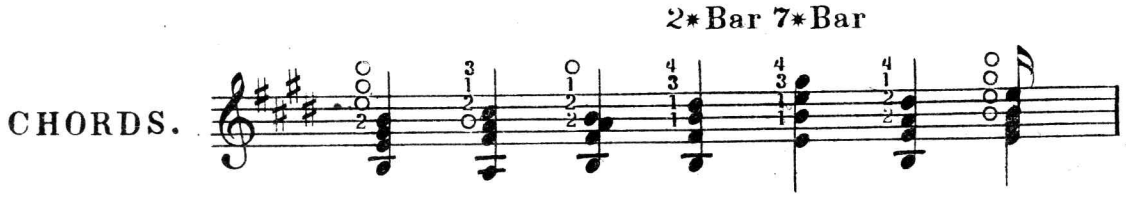


SCALE OF F♯ MINOR.

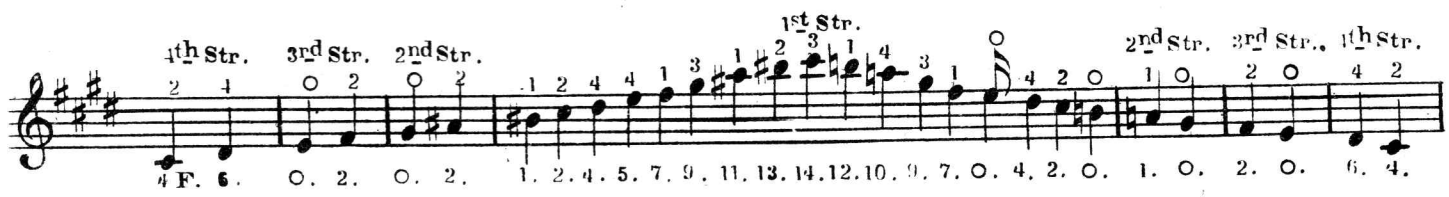


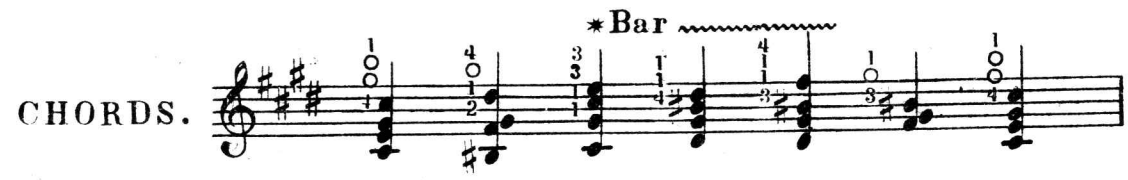
SCALE OF E MAJOR.



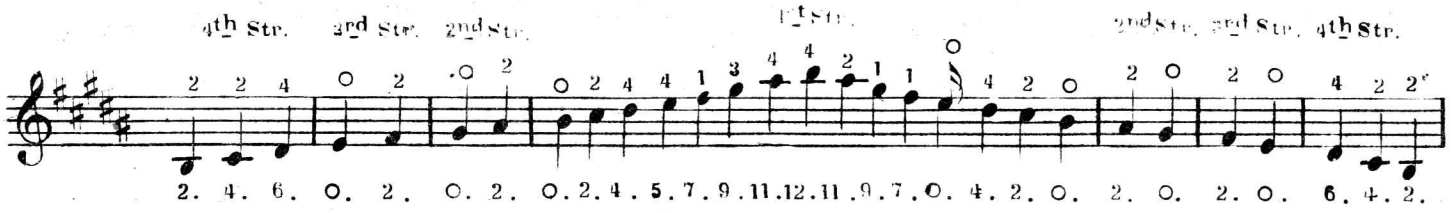


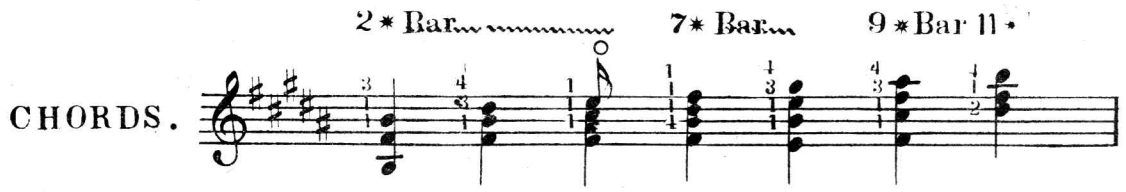
SCALE OF C♯ MINOR.



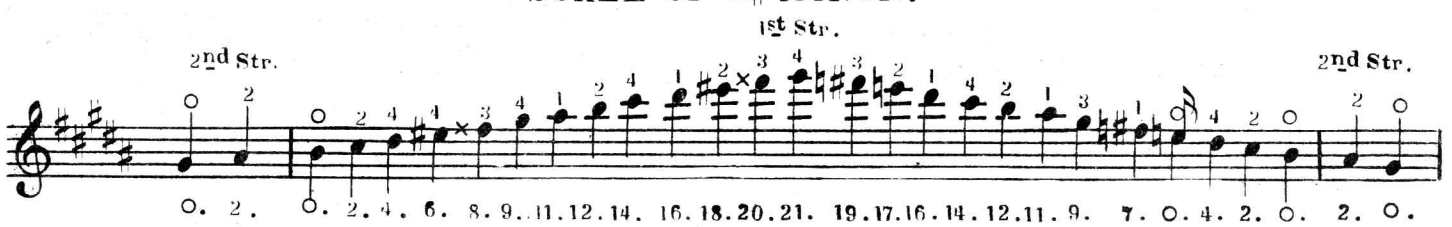


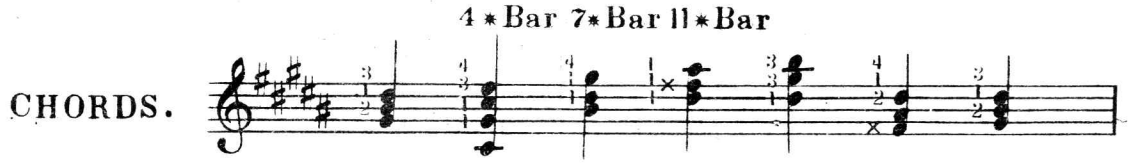
SCALE OF B MAJOR.



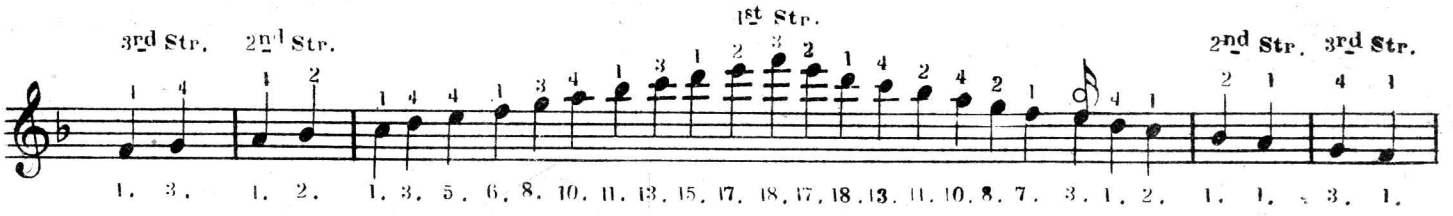


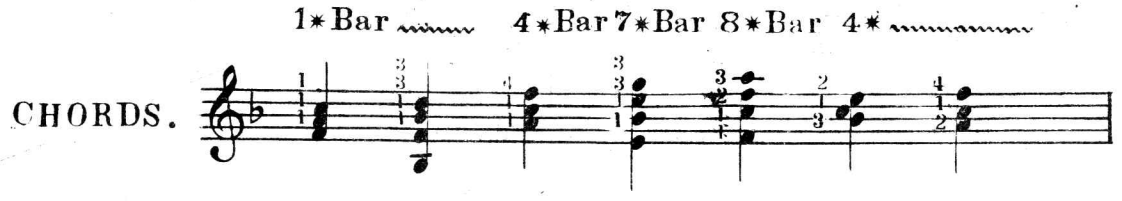
SCALE OF G♯ MINOR.



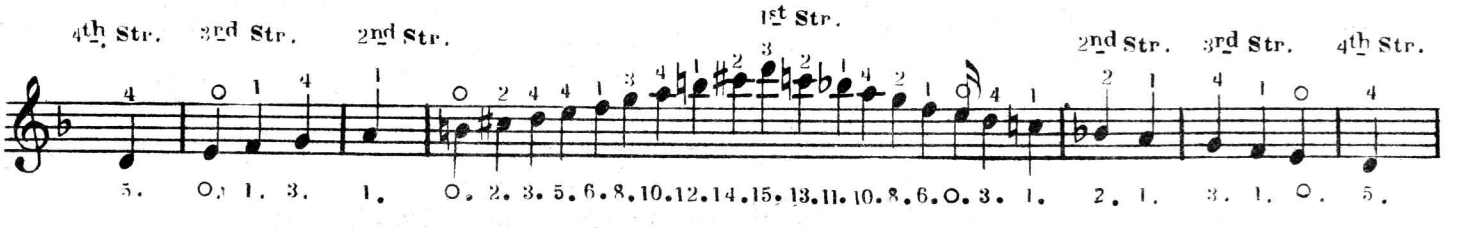


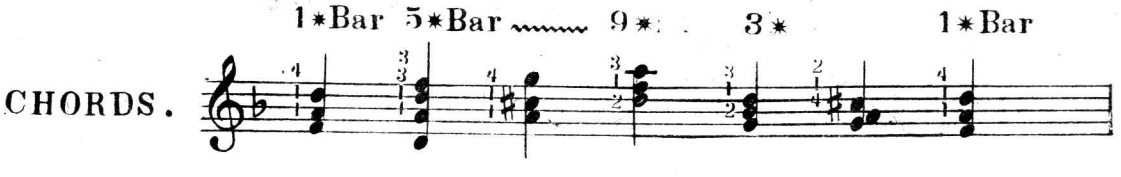
SCALE OF F MAJOR.



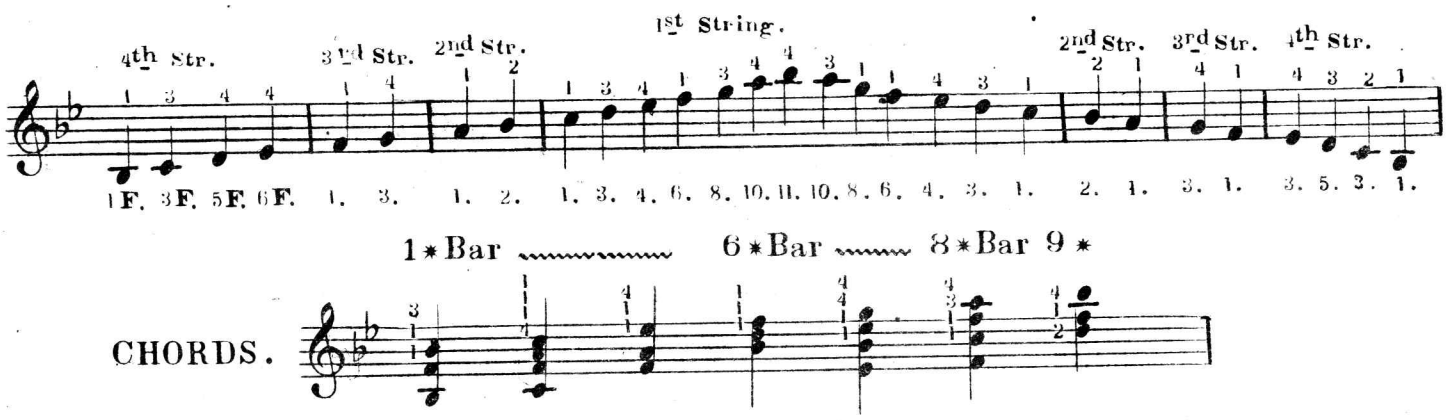


SCALE OF D MINOR.

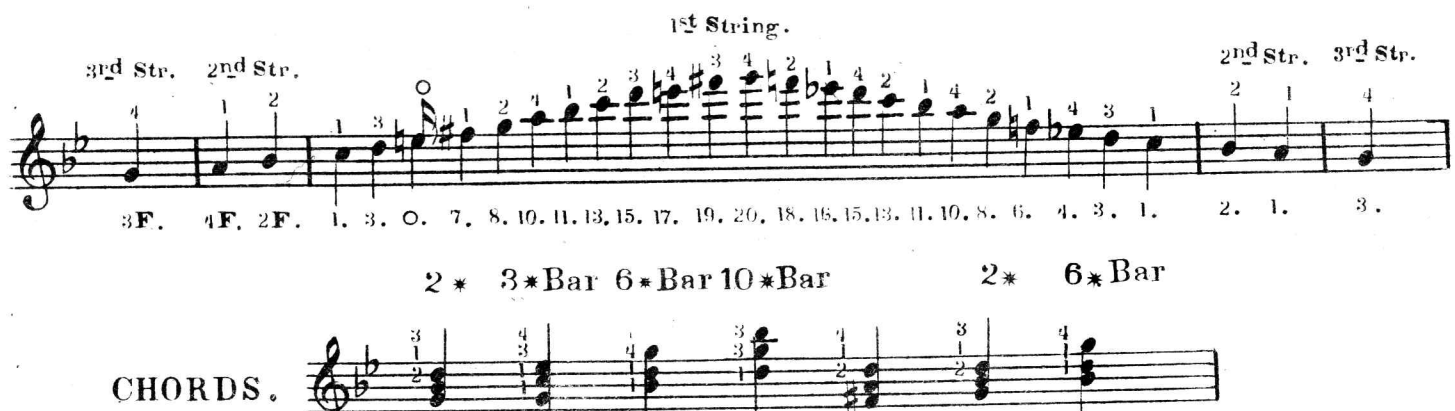




SCALE OF B♭ MAJOR.


1st String.
4th Str.
3rd Str.
2nd Str.
2nd Str.
3rd Str.
4th Str.
1F. 3F. 5F. 6F. 1. 3. 1. 2. 1. 3. 4. 6. 8. 10. 11. 10. 8. 6. 4. 3. 1. 2. 1. 3. 1. 3. 5. 3. 1.
1 * Bar
6 * Bar
8 * Bar 9 *
CHORDS.

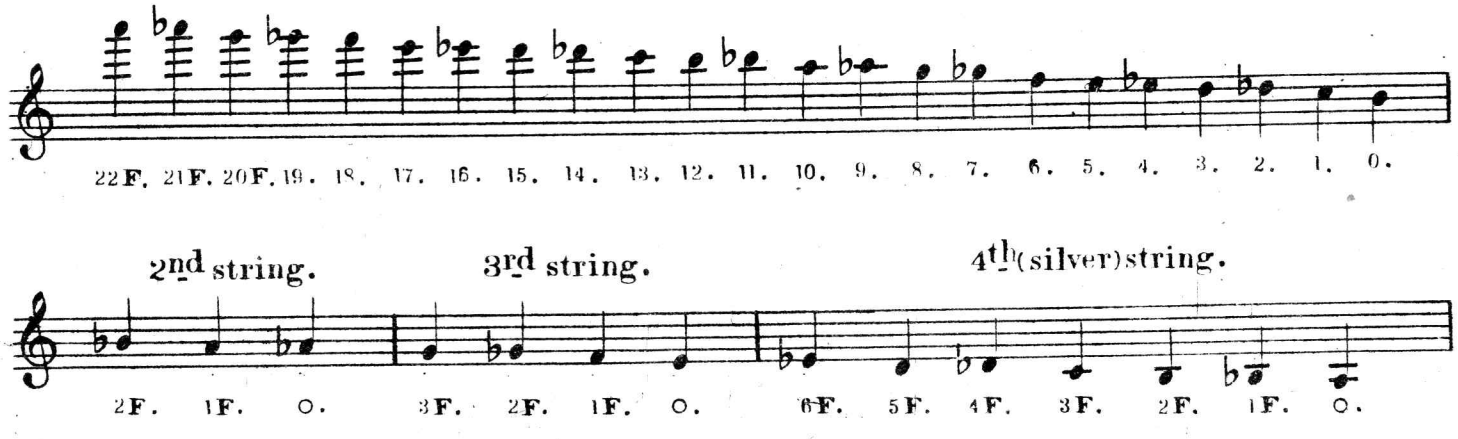
SCALE OF G MINOR.



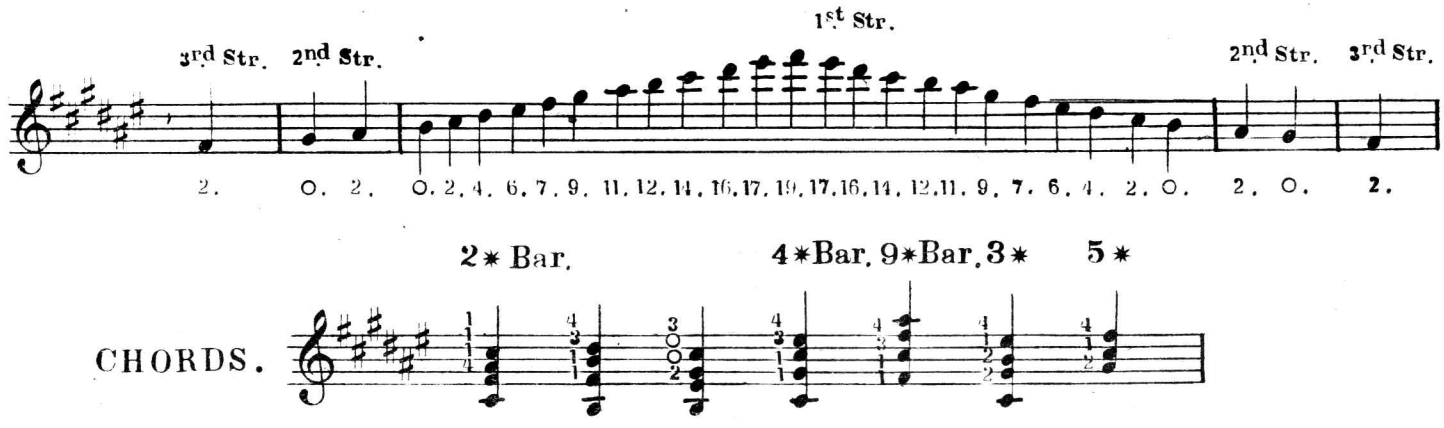
The Banjo can be played in any Key, but like all instruments has its favorite Keys (Those easiest of execution) as A. E. D. G. C. B and F. also B♭ Major, ___ F♯. C♯. B. E. A. D. and G Minor.

Banjo Music is not often written in the following Keys, because they require too often the use of the Barre, but the Scales are given to enable the pupil to practice them if desired.

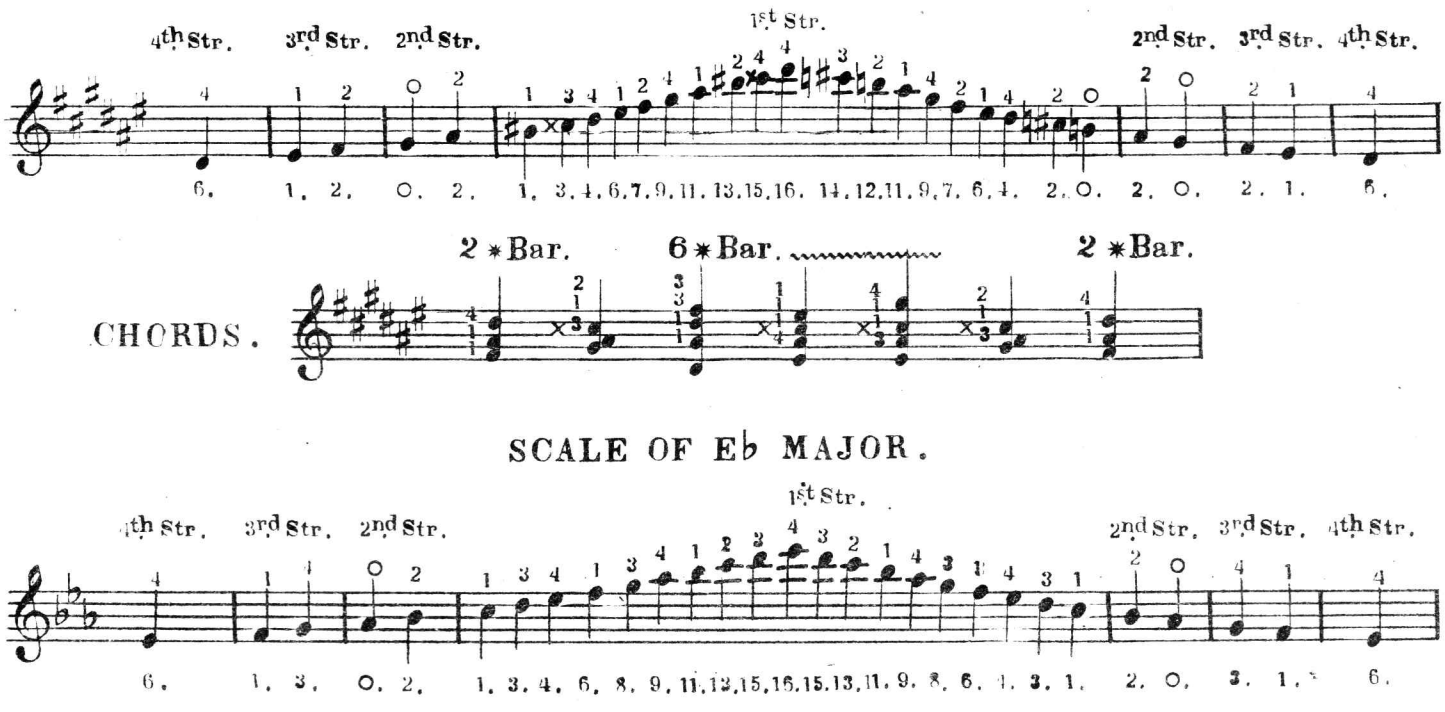
CHROMATIC SCALE WITH FLATS DESCENDING.


1st String.
22F. 21F. 20F. 19. 18. 17. 16. 15. 14. 13. 12. 11. 10. 9. 8. 7. 6. 5. 4. 3. 2. 1. 0.
2nd string.
3rd string.
4th (silver) string.
2F. 1F. O. 3F. 2F. 1F. O. 6F. 5F. 4F. 3F. 2F. 1F. O.

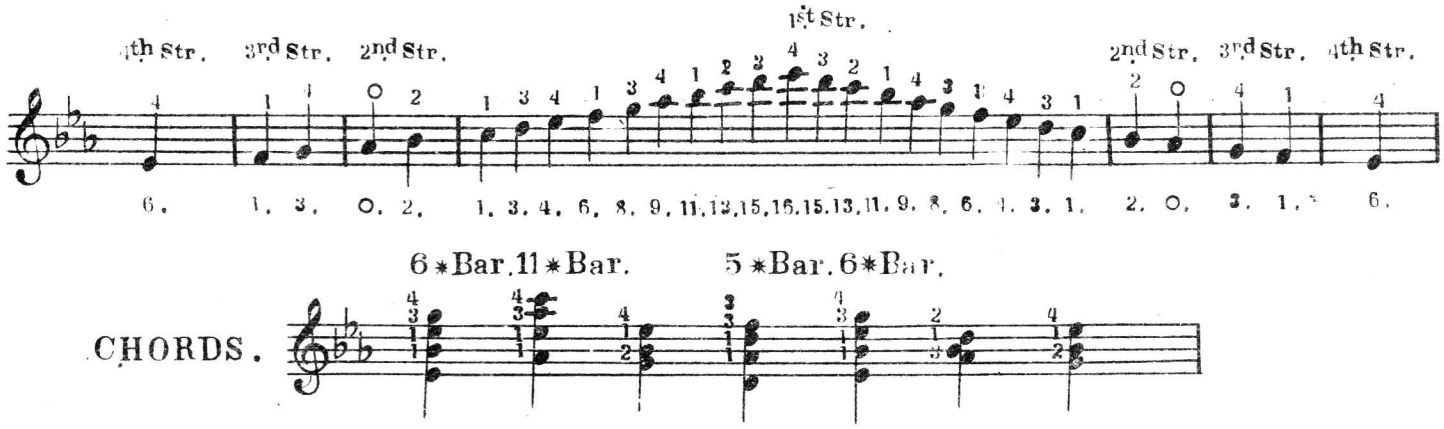
SCALE OF F♯ MAJOR.



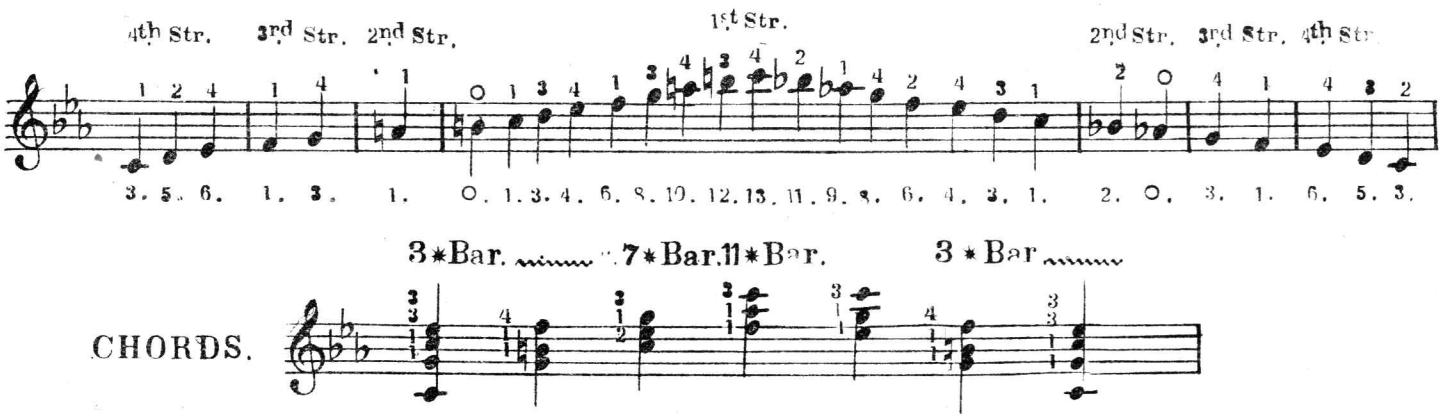
SCALE OF D♯ MINOR.



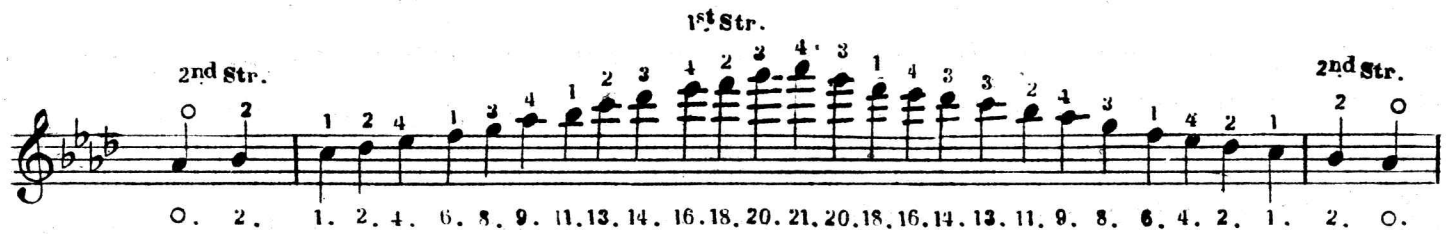
SCALE OF E♭ MAJOR.

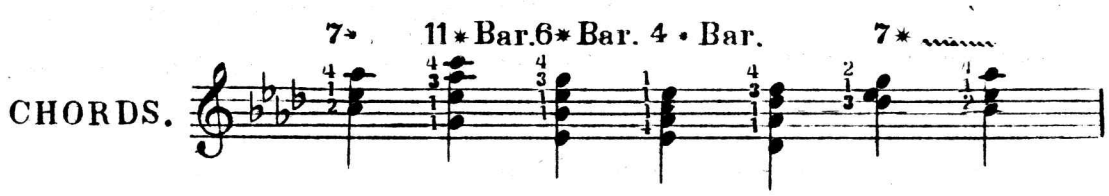

4th Str.
3rd Str.
2nd Str.
1st Str.
2nd Str.
3rd Str.
4th Str.
6. 1. 3. O. 2. 1. 3. 4. 6. 8. 9. 11. 13. 15. 16. 15. 13. 11. 9. 8. 6. 4. 3. 1. 2. O. 3. 1. 6.
CHORDS.
6 *Bar. 11 *Bar.
5 *Bar. 6 *Bar.

SCALE OF C MINOR.



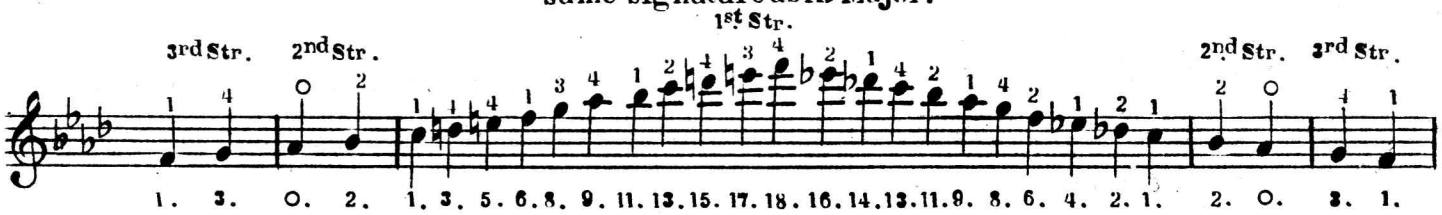
SCALE OF Ab MAJOR.

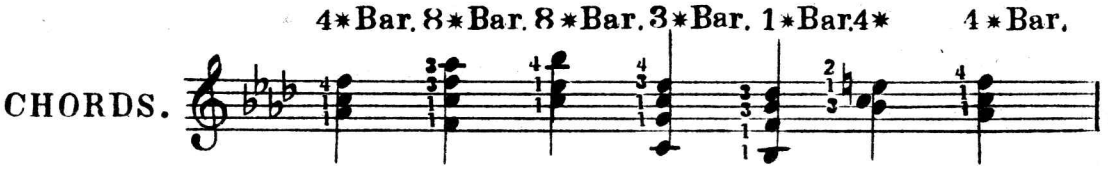




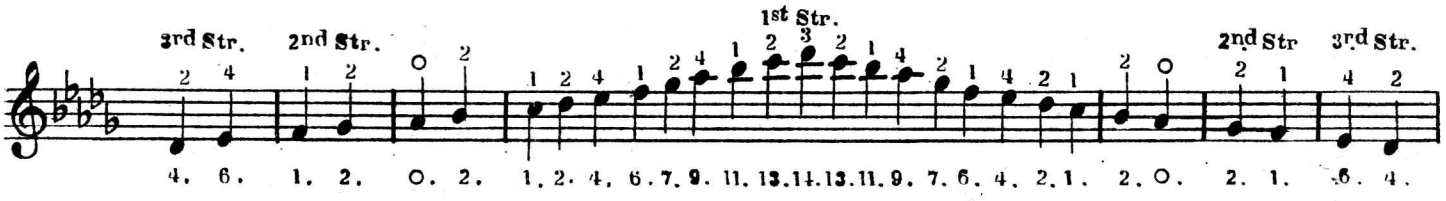
SCALE OF F MINOR.

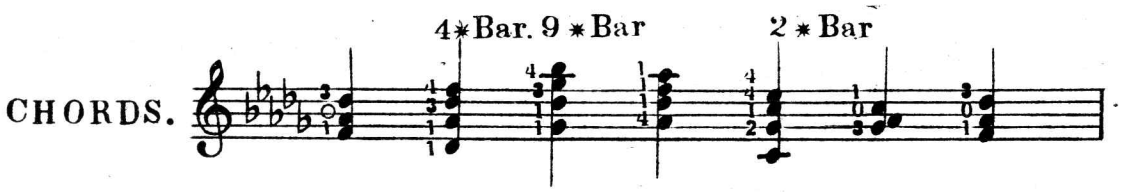
same signature as Ab Major.





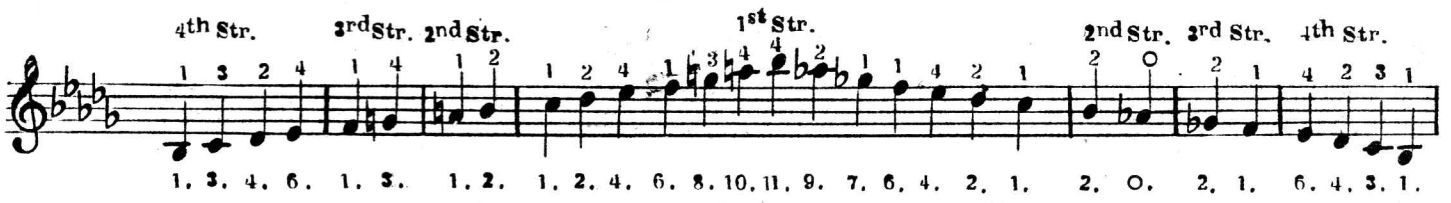
SCALE OF Db MAJOR.

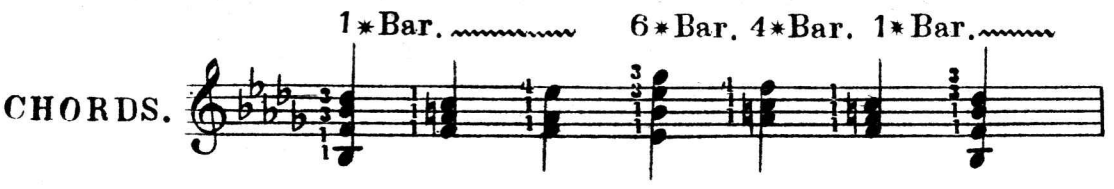




SCALE OF Bb MINOR.

same signature as Db Major





In the exercises and pieces following the figures below the notes indicating the frets will not be given, but where necessary, the right hand fingering in the Banjo style of playing will be placed below the notes, _____ the Sign X denoting the thumb and the figure I the first finger.

The right hand fingering in the Guitar style does not change, as before stated, the first finger picks the third string, the second finger the second string, the third finger the first string and the thumb the fourth and fifth strings. _____ In the latter style of playing, avoid touching the strings with the finger nails, _____ the ends of the fingers should be used in picking and the strings struck in such a manner as to cause them to vibrate across the fingerboard.

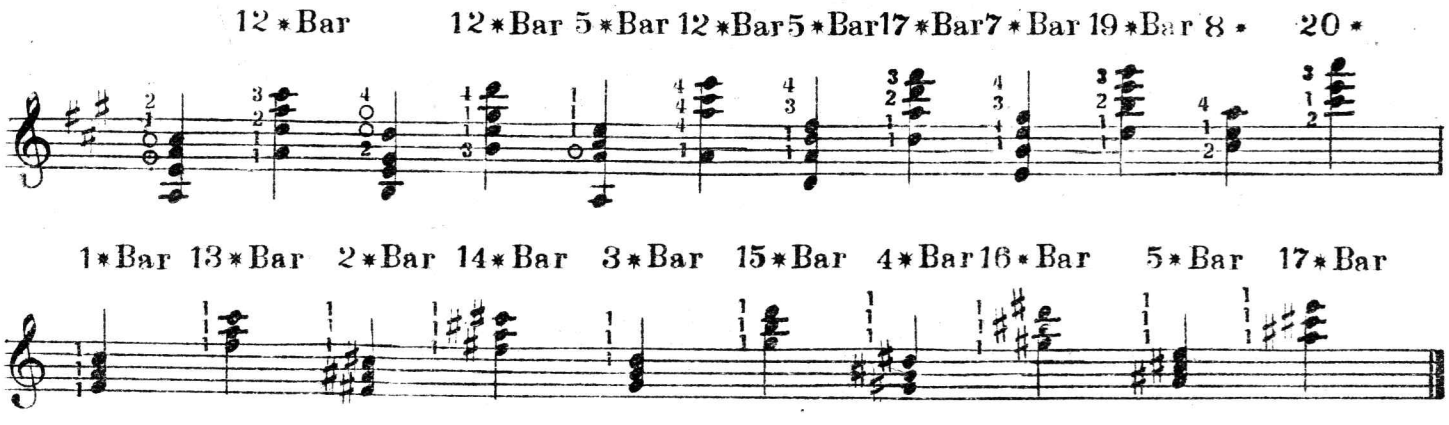
If the strings are picked up they will snap against the fingerboard and sound harsh and unmusical.

The following exercises are all carefully fingered and the pupil should practise them diligently, beginning by playing them slowly at first and increasing the time until they can be executed with the utmost rapidity.

Care must also be taken in learning to execute the "snap" (indicated by figures in a half circle 1 2 3 4) and slurred notes, where two or more notes occur on the same degree of the staff, they are played with two fingers of the right hand.

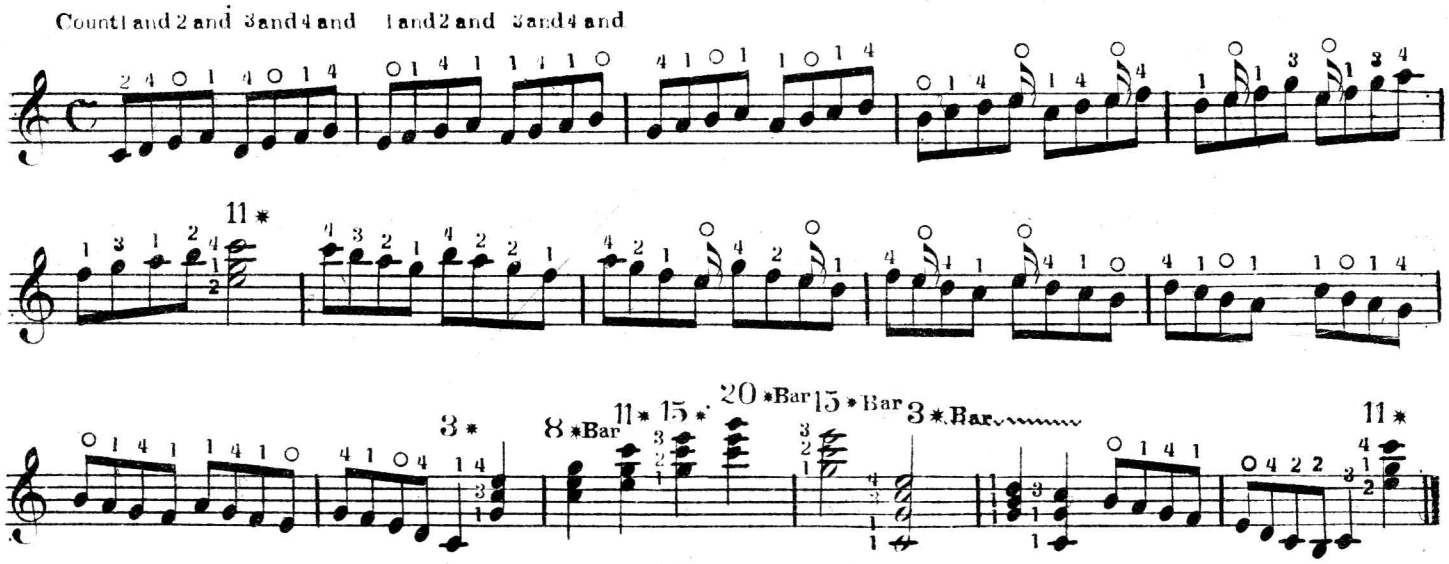
The pupil is advised against jumping from one piece to another, _____ as the pieces and exercises are arranged progressively, it will be found much better to thoroughly learn one piece before attempting a second. _____ By referring to the diagram of the finger board it will be seen that the notes on the strings at the different frets from the 12th to the 22nd are an octave higher than those from the nut to the 12th fret. _____ the natural Chord (A Major) comprising the notes A. E. A. C♯ can be played an octave higher by placing the first finger across the 1st 2nd 3rd and 4th strings at the 12th fret and stopping the 2nd string at the 13th fret with the second finger, the 4th finger on the first string 14th fret.

EXAMPLES.



EXERCISES, PIECES ETC. PROGRESSIVELY ARRANGED.

EXERCISE 1 (4 Beats or Counts to each measure.)



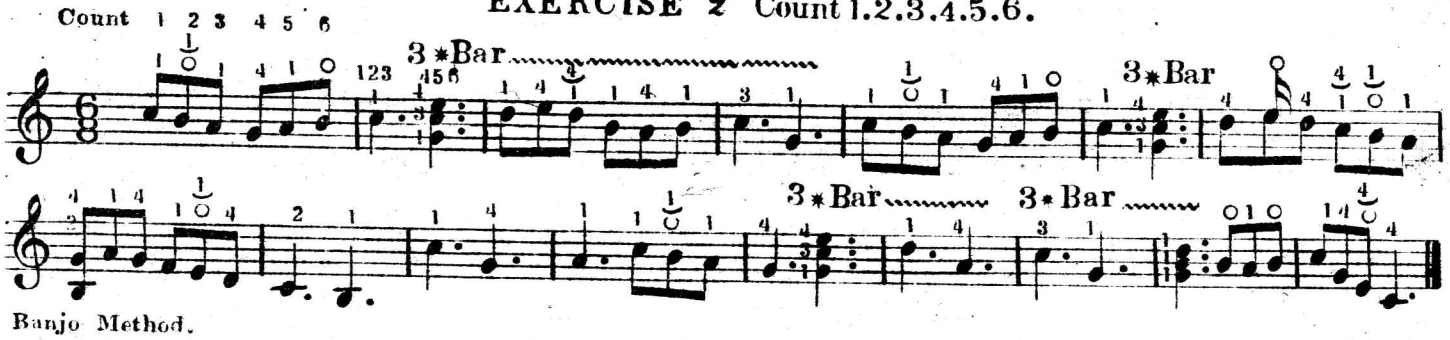
In the following exercise the "snap" note is introduced, ___ the second note in the first measure is fingered thus $\frac{1}{0}$, ___ the first note is stopped in the usual manner with the first finger of the left hand on the first string at the first fret, ___ having picked the string with the right hand making the note C the string is pulled with the first finger of the left hand making B. ____

In the second measure having made C on the first string, ___ place the first finger across the strings at the 3rd fret, 3rd finger on the second string at the fourth fret, the 4th finger on the first string at the 5th fret making the Chord G.C.E. marked 3*Bar. ___ Having played the Chord, take the third and fourth fingers off, leaving the first finger in the position taken, ____ In 3rd measure play D which is being held by the first finger, ___ place the 4th finger on first string at 5th fret, pick the string with right hand and pull the string with the fourth finger of the left hand making D, ___ B in this position is on second string at 3rd fret, A on 3rd string at 5th fret. ____

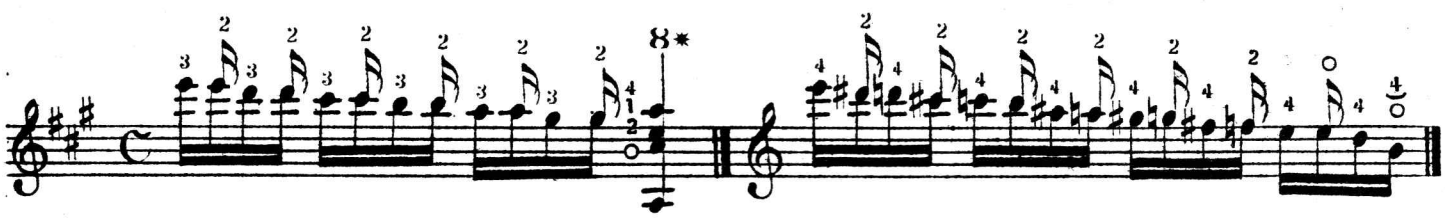
C in 4th measure is again made on the 2nd string at the 4th fret with the 3rd finger and G in the same measure on the 3rd string at the 3rd fret ___ the first finger should hold the position across the strings without being removed from the chord in second measure to G in the 4th measure

In 7th measure stop C on first string at first fret with first finger and D on same string at the 3rd fret with the fourth finger, ___ pick D with right hand and pull the string with 4th finger left hand making C, which is held with first finger, ____ after pulling the string with 4th finger making C, pull the same string with first finger making B open, ___ 12th measure take 3*Bar as in second measure, hold the first finger in position 12th 13th, 14th and first Chord in 15th measure. _____ In 13th measure D is made on 1st string at 3rd fret A on 3rd string at fifth fret. _____ In 14th measure D is made on 2nd string at 4th fret with 3rd finger. _____ C on 3rd string at 3rd fret, ____ 15th measure G. B. D. are on 1st 2nd and 3rd strings at third fret.

EXERCISE 2 Count 1.2.3.4.5.6.



The difficulty experienced by beginners in executing rapid passages upon the 1st string has often suggested the practicability of the more frequent use of the 5th string fingering it where necessary and using the usual double stem to denote that the 5th string is to be us--ed,_____ thus,_____

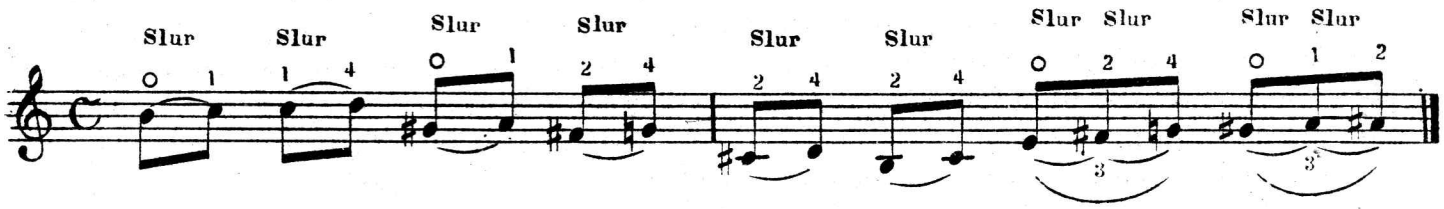


SLURRED NOTES.

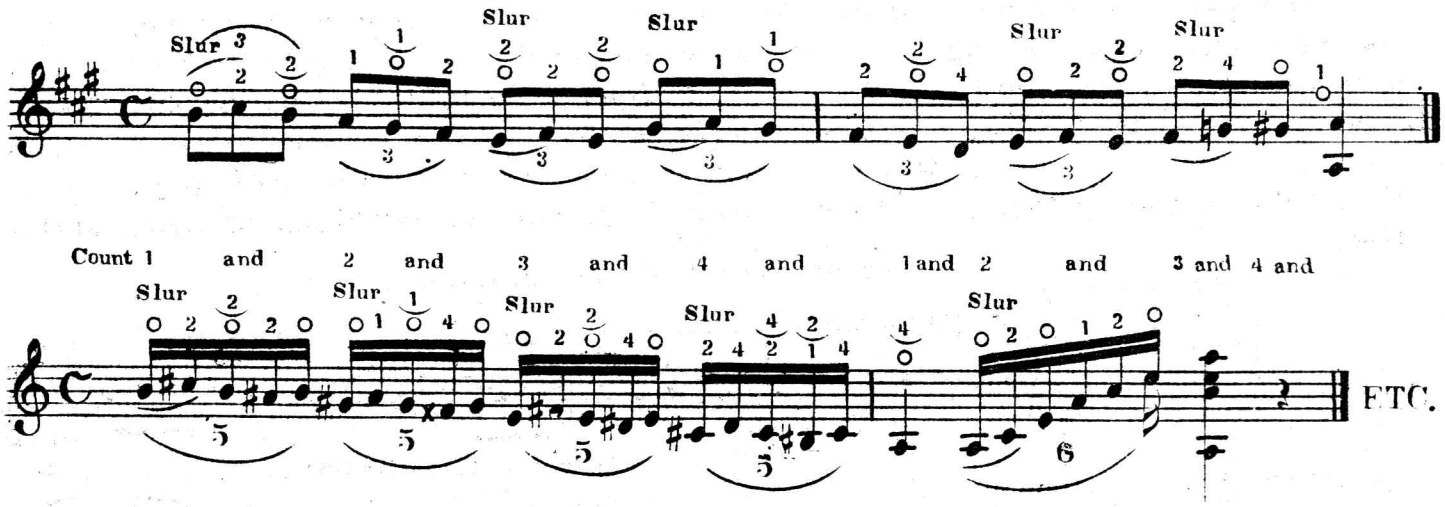
Are executed in ascending,___ pick the first note with the right hand and make the second by striking down upon the string with a finger of the left hand with sufficient force to cause it to vibrate._____ Slurred notes should not be confounded with "Tied" Notes._____

The latter occupy the same degree of the staff, _____ slurred notes do not. _____

THE SLUR.

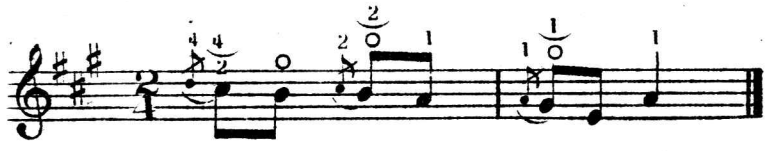


The "slur" is frequently used in connection with the snap as follows.

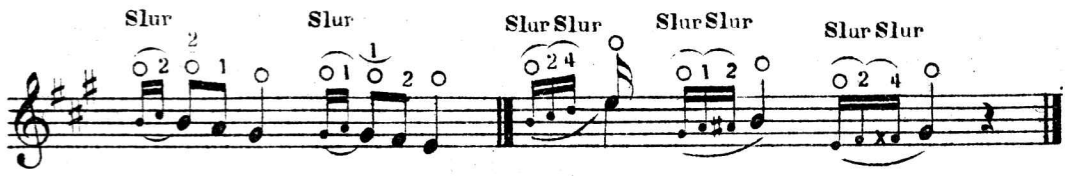


THE APPOGGIATURA OR GRACE NOTE.

To execute the first appoggiatura in the following example, ___ stop C♯ on first string at second fret with second finger, place the fourth finger at the first string at the third fret making D, ___ sound D with the right hand and immediately pull the string with the fourth finger making C♯. The second one is made by stopping C♯ with second finger, _____ sound it with the right hand and immediately pull the string with the second finger making B.



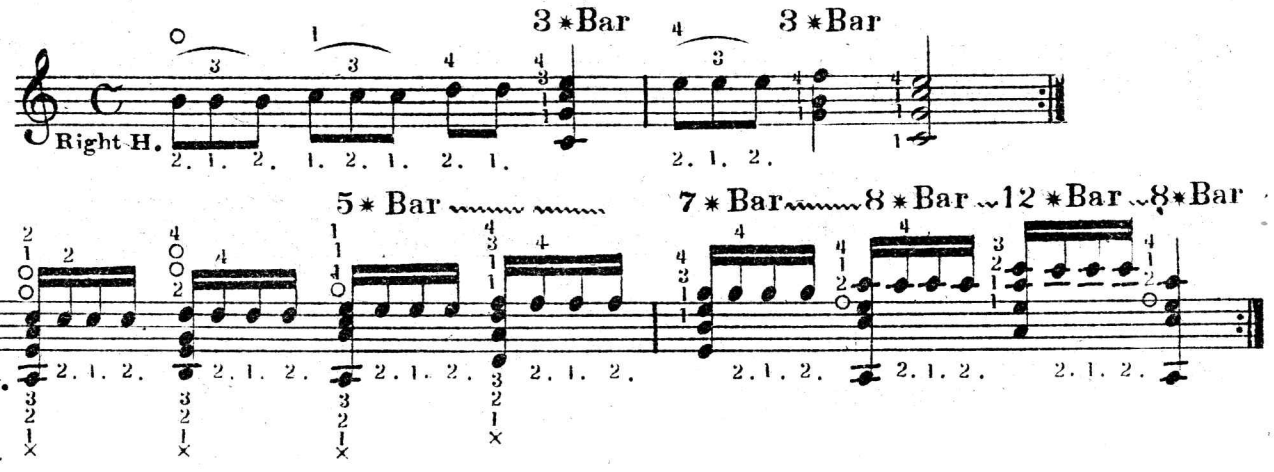
To execute the following, ___pick the first string open B slur quickly to C♯ and pull to B open. The second half of the first measure is made in the same way, the first finger of the left hand being used on the second string. ___In the second measure strike B open slur the C♯ and D with second and fourth fingers, the remainder of the measure is played on second and third strings, ___ the notes being slurred with fingers designated.



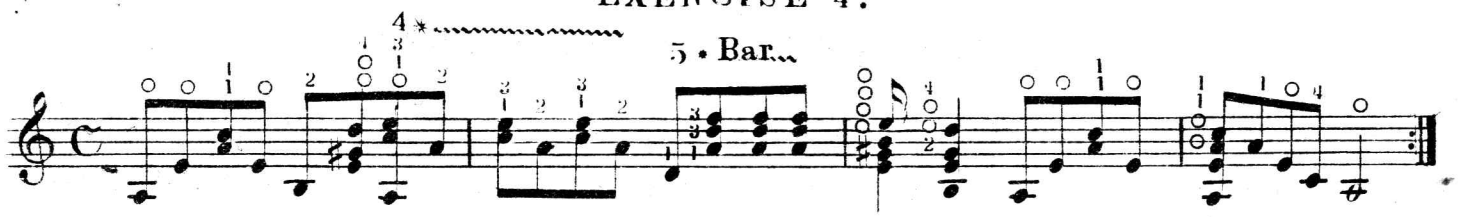
REPEATEAD NOTES ON THE SAME DEGREE OF THE STAFF.

In the Guitar style, when two or more notes occur in rapid passages on the same degree of the staff, they should be executed with the first and second fingers of the right hand.

EXAMPLES.



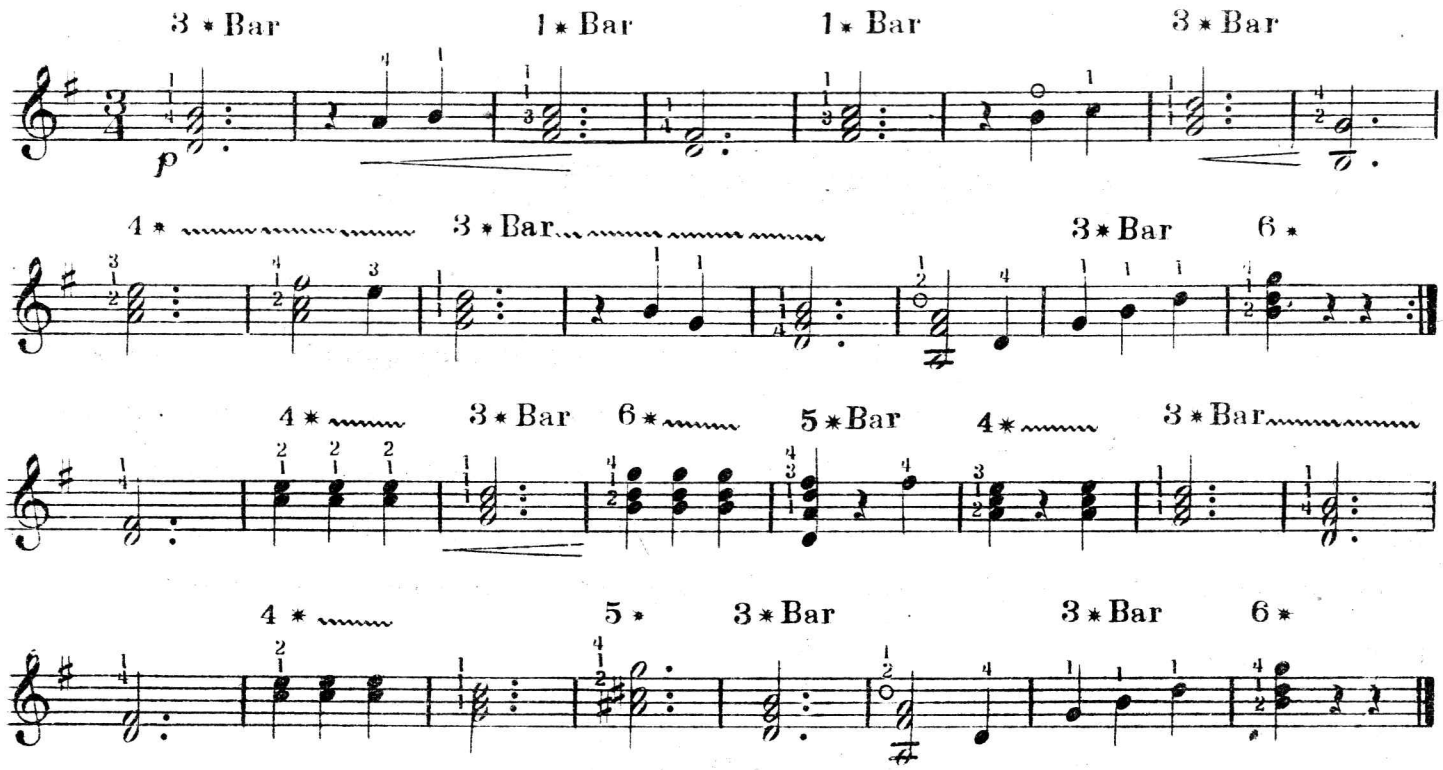
EXERCISE 4.



EXERCISE 5. Note carefully the Expression Marks.

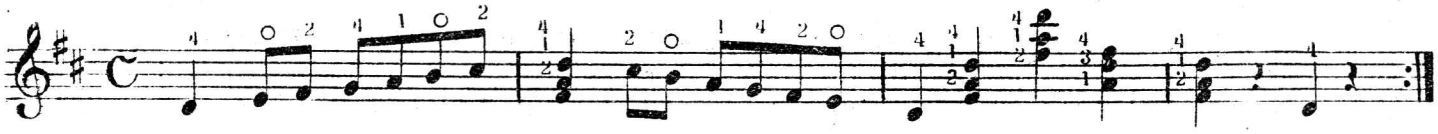
3 Beats or Counts to each Measure.

WALTZ.

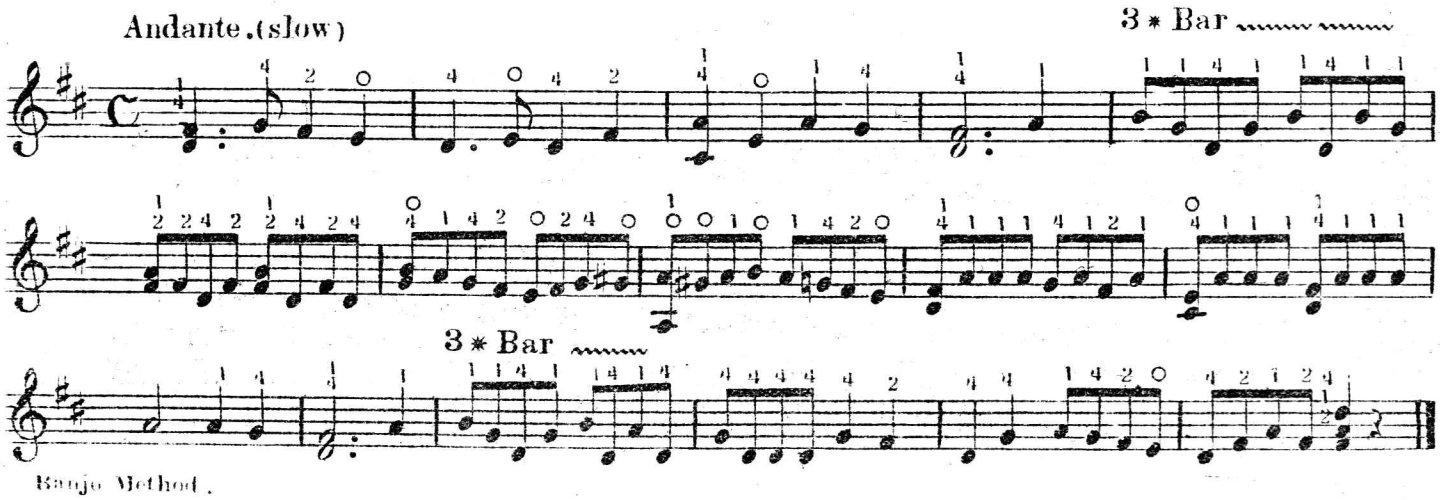


EXERCISE 6.

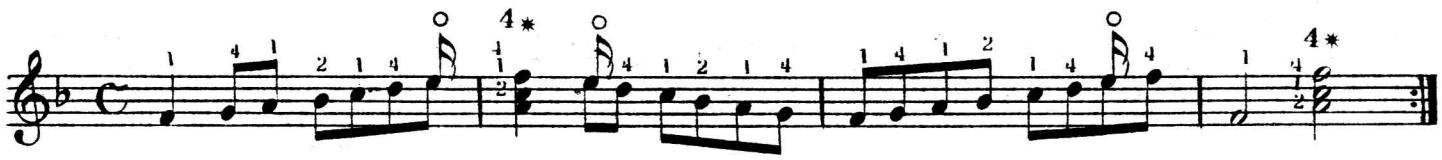
13 * 5 * B.



EXERCISE 7. 4 Beats or Counts to each Measure.

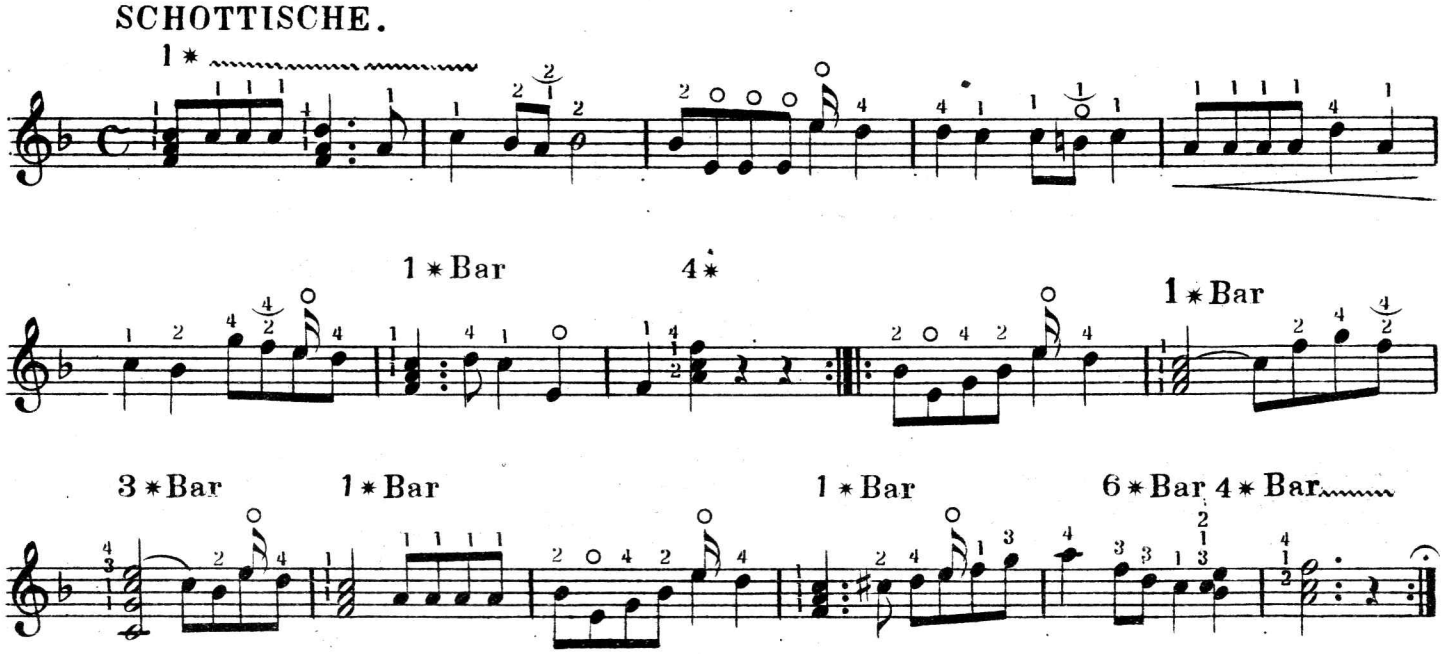


EXERCISE 8.



EXERCISE 9.

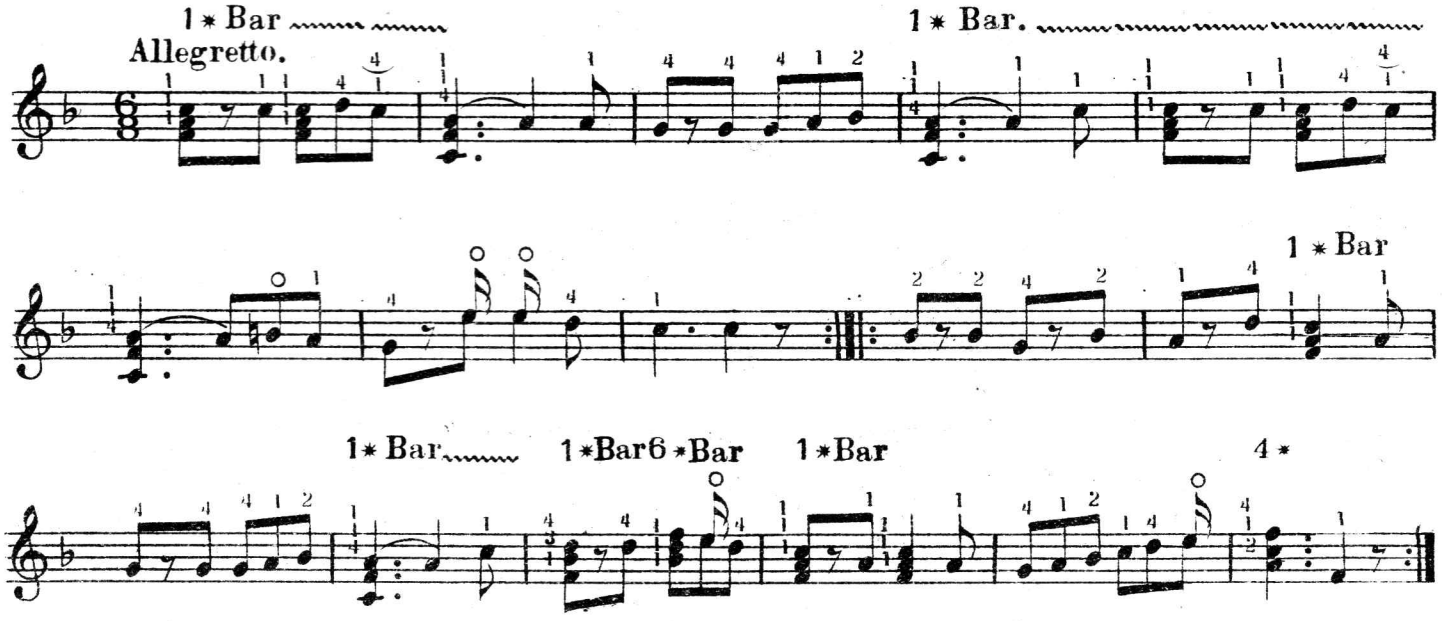
SCHOTTISCHE.



EXERCISE 10.

Count 6 to each Measure.

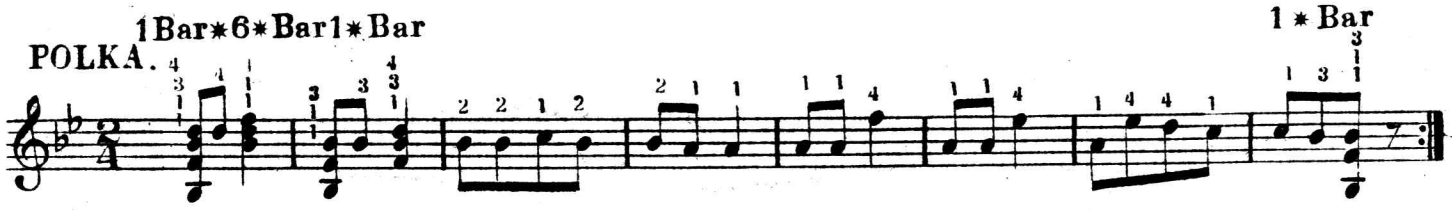
MAY DANCE.



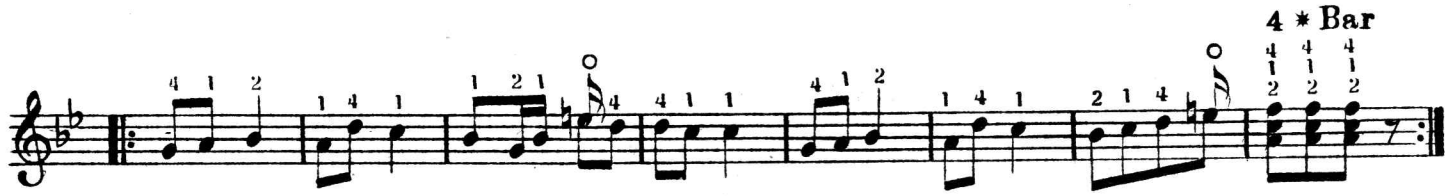
EXERCISE 11.

1 Bar * 6 * Bar 1 * Bar

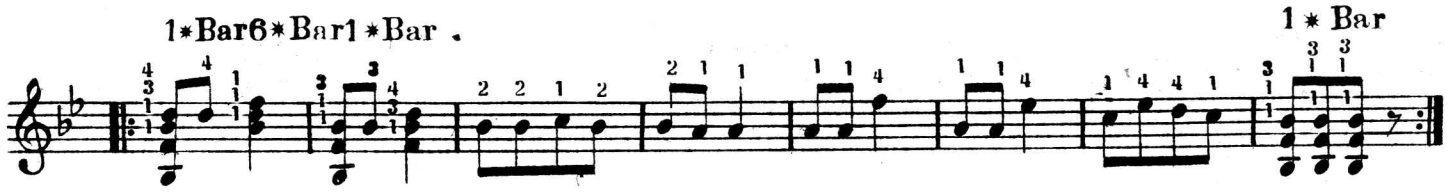
POLKA.



1 * Bar



4 * Bar

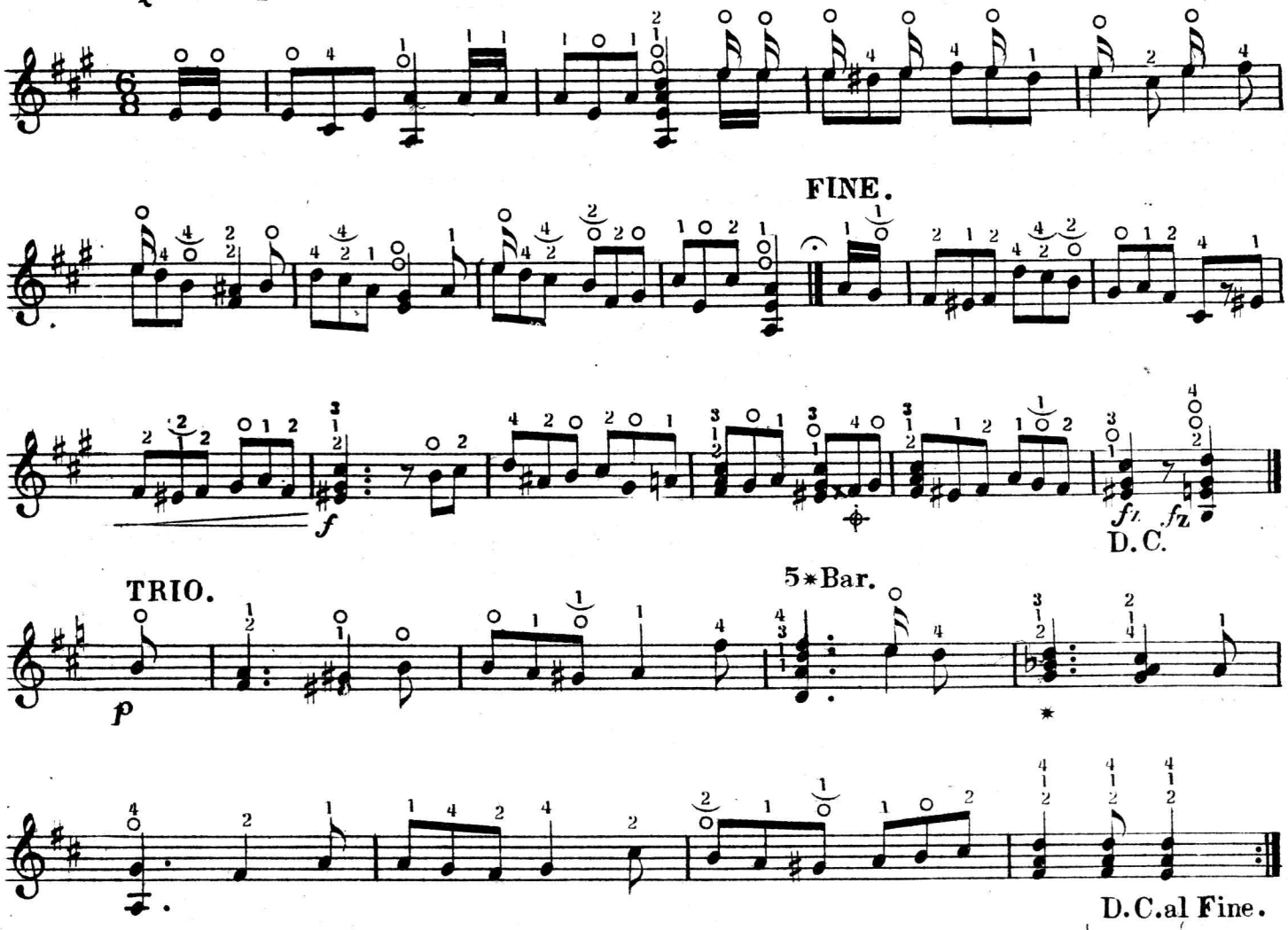


1 * Bar 6 * Bar 1 * Bar .

1 * Bar

EXERCISE 12.

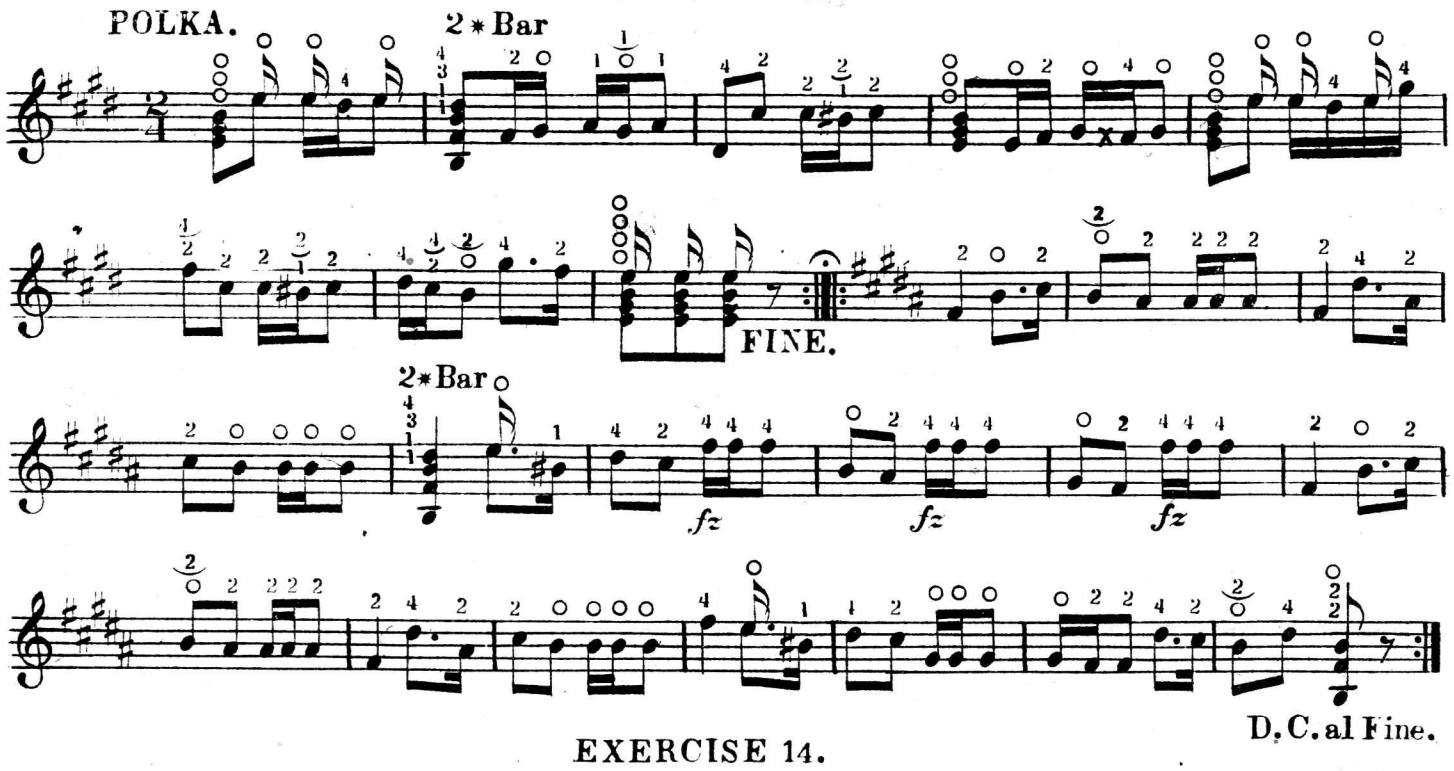
QUICKSTEP.



✣ F double Sharp is made on the Third String at the Third Fret, the same as G♮

* Stop G♮ on Third string at Third Fret with Second Finger, B♭ on Second String at second Fret with First Finger and D♮ on First String at Third Fret with Third Finger .

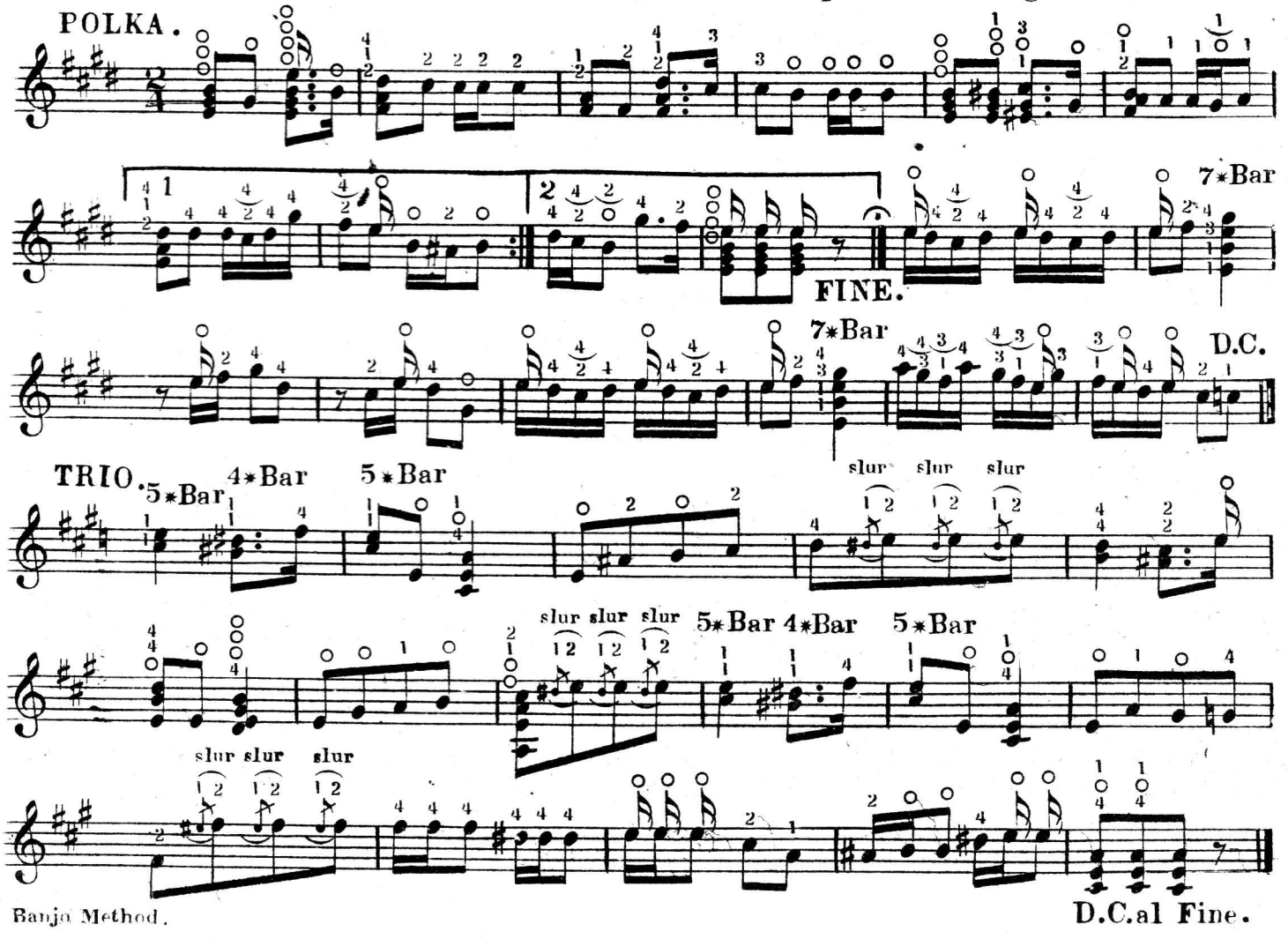
EXERCISE 13.



EXERCISE 14.

Introducing the Slurred Grace Note._____ In 4th and 8th measures of TRIO,___ stop D at 4th Fret on 1st String with first finger of left hand,____ pick the string with the right hand and immediately strike the string at the 5th fret with sufficient force to cause it to vibrate._____

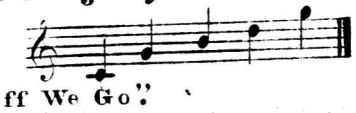
Do not remove the first finger before striking the string with the second finger In 12th measure stop E♯ with 1st finger at 6th fret on 1st string, execute F as per instruction given above.



IRON HORSE GALOP.

Arr:for Banjo by A.BAUR.

To play with Piano or Orchestra. Tune Banjo to C Major thus



"Clear The Track."

"Off We Go."

f

p

Fine.

TRIO.

f

p

D.C. al Fine.

Pub.by J.W.PEPPER.Phila.Pa

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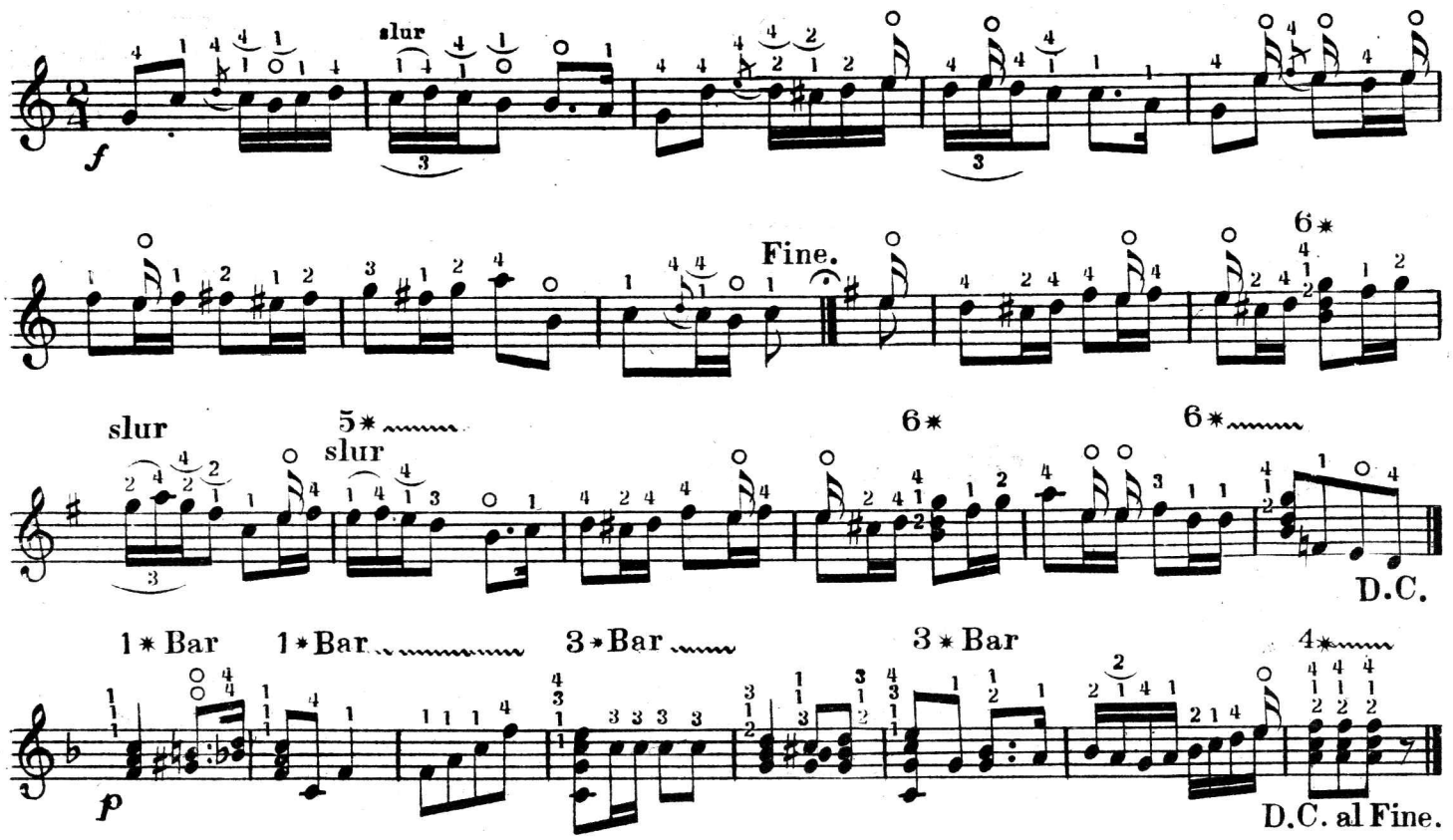
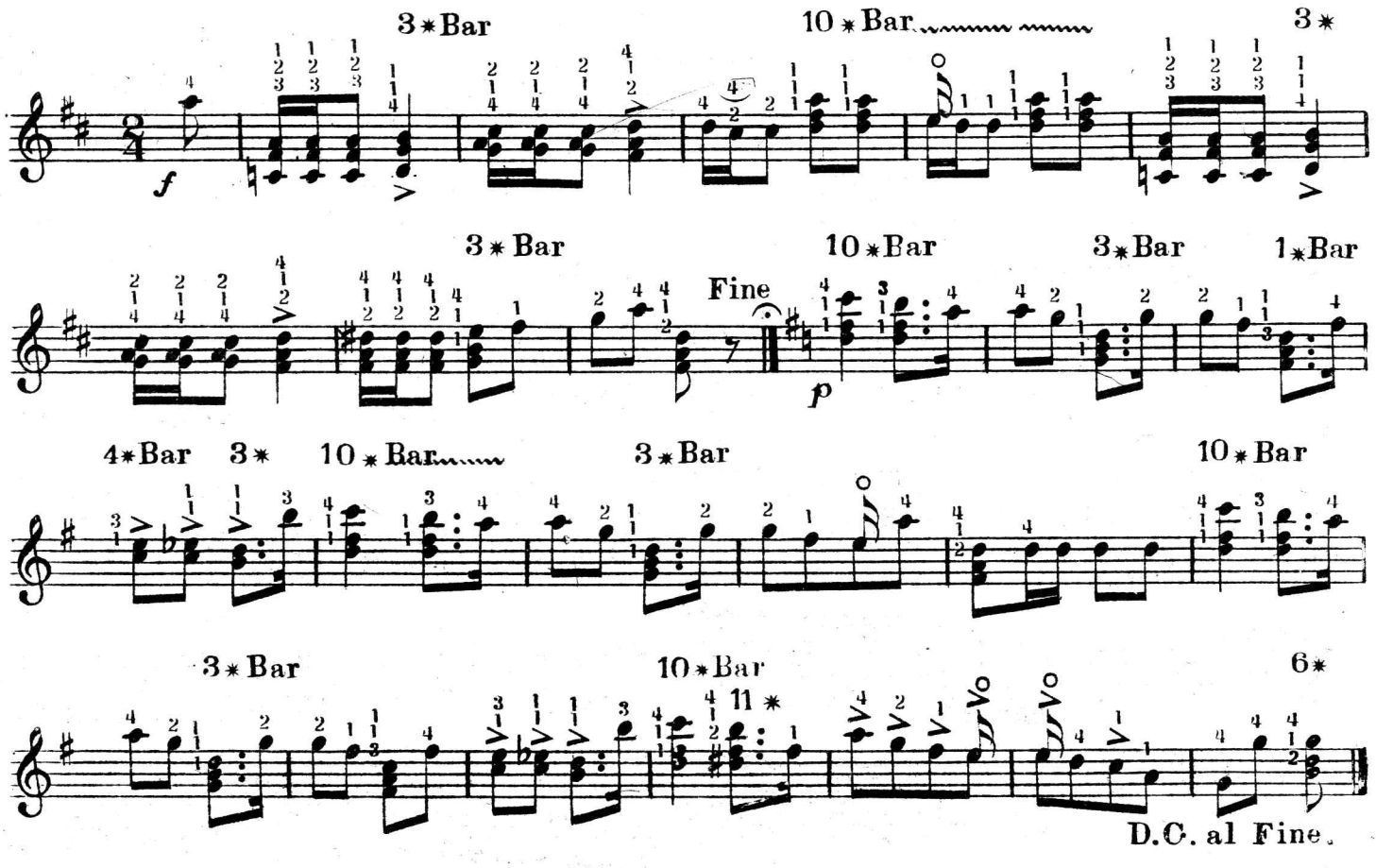
UNIQUE POLKA Nº 1.

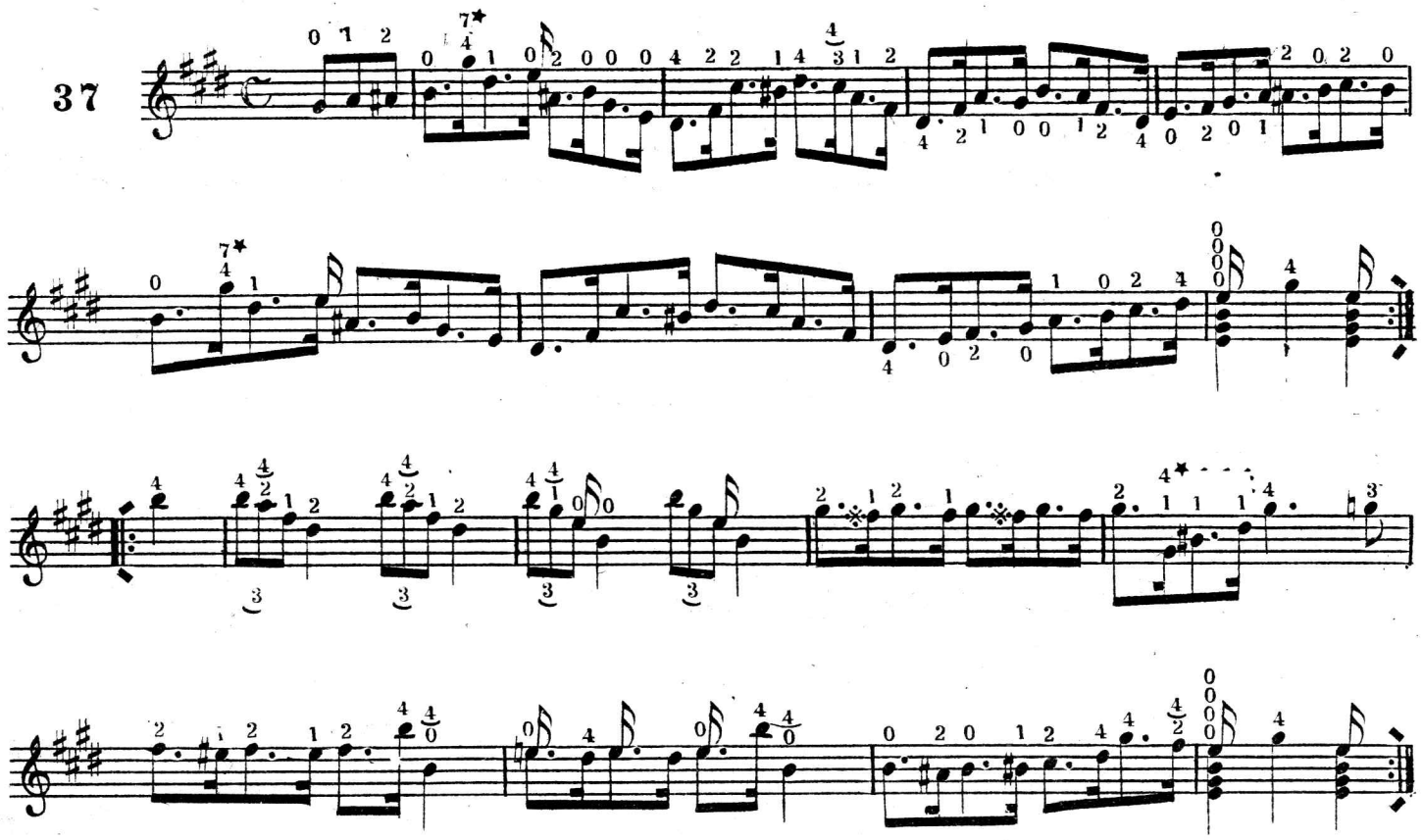


UNIQUE POLKA Nº 2.



SILVER SPANGLES CLOG DANCE.

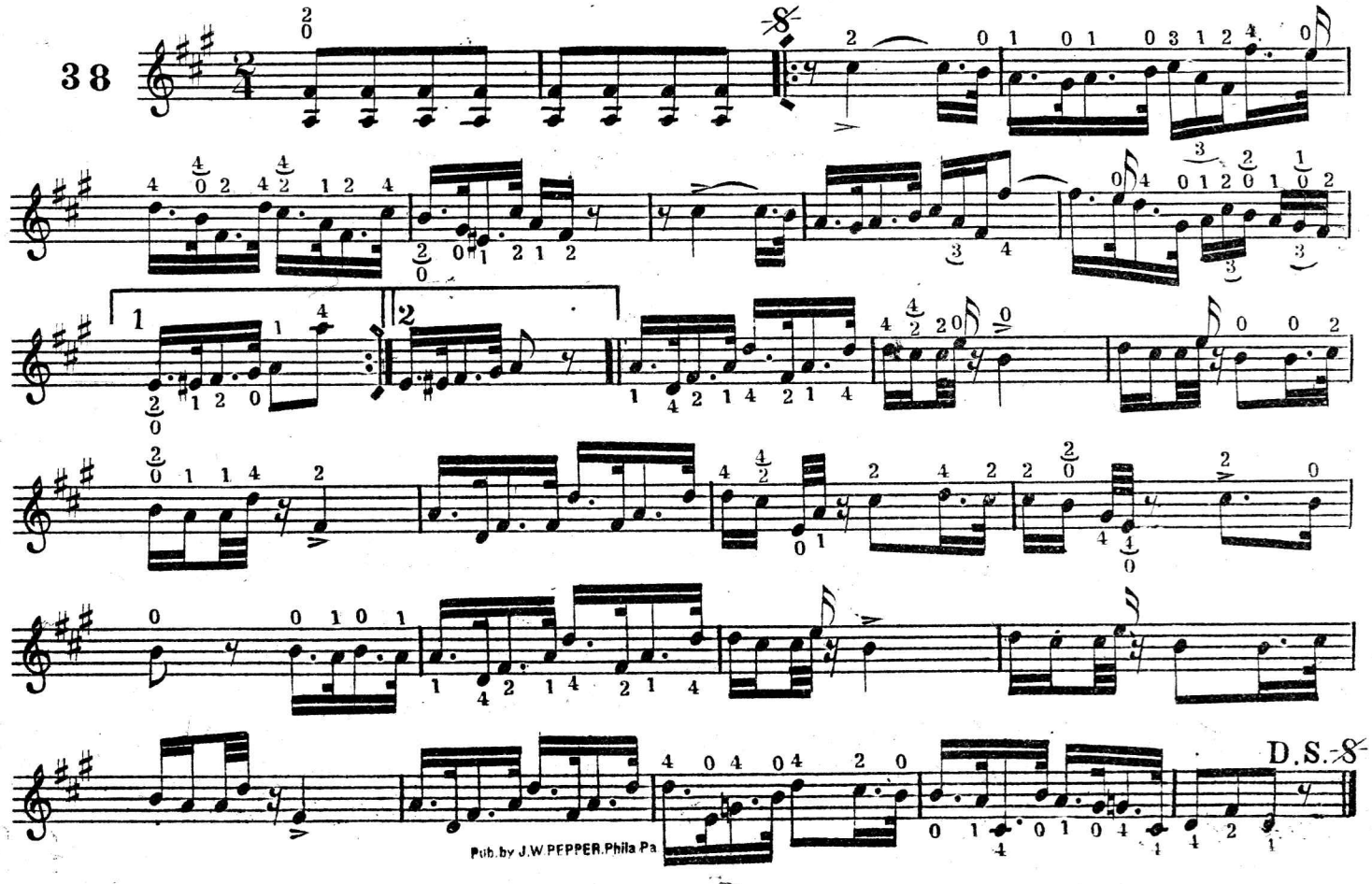
37



SAND DANCE JIG.

Andante.

38



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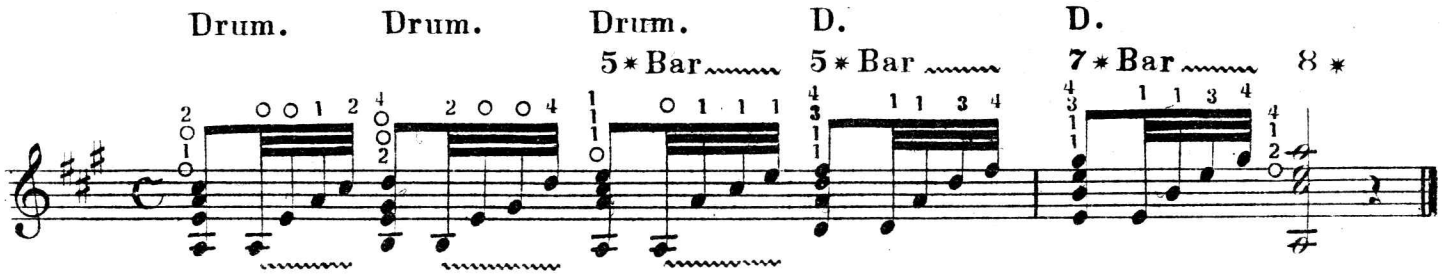
EMBELLISHMENTS.

DRUM CHORDS.

The word Drum or letter D placed over or under a Chord denotes that the Chord is to be played by striking the Strings with a hammer like movement, with the side of the thumb and immediately sliding the finger nails across the Chord from the lowest note up.

EXAMPLE.



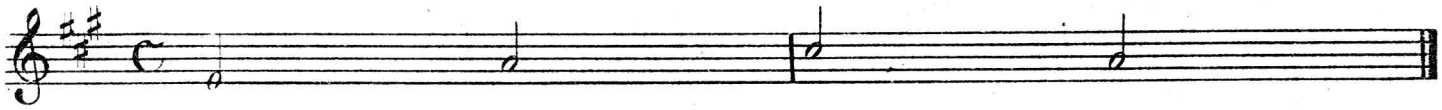
THE TREMOLO.

This movement is very effective when judiciously used, it is executed with the end of the 1st finger. Strike the strings with the end of the finger, moving it rapidly backward and forward striking the desired note with each movement of the finger, _____ the thumb should be free to pick the Melody or an accompaniment to the tremolo. ____ The Tremolo should be practised on all the strings.

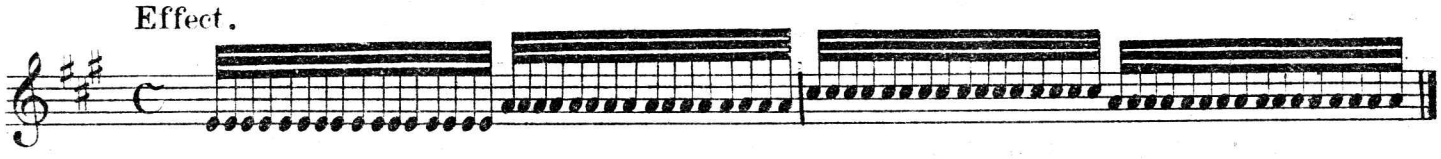
EXAMPLE.

Written.

Tremolo

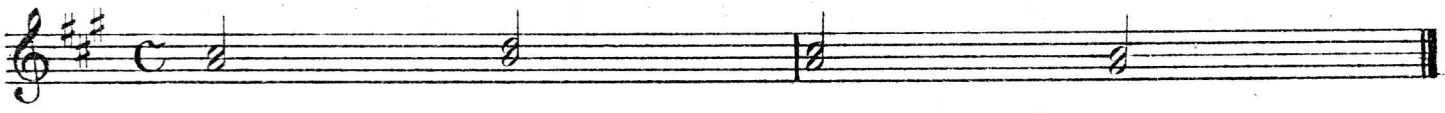


Effect.

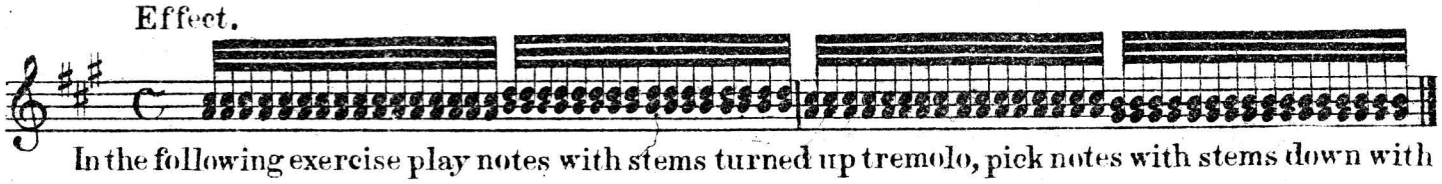


Written.

Tremolo

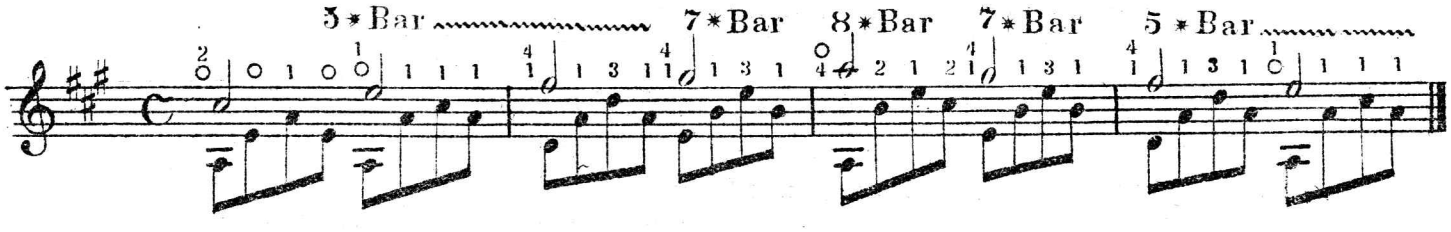


Effect.



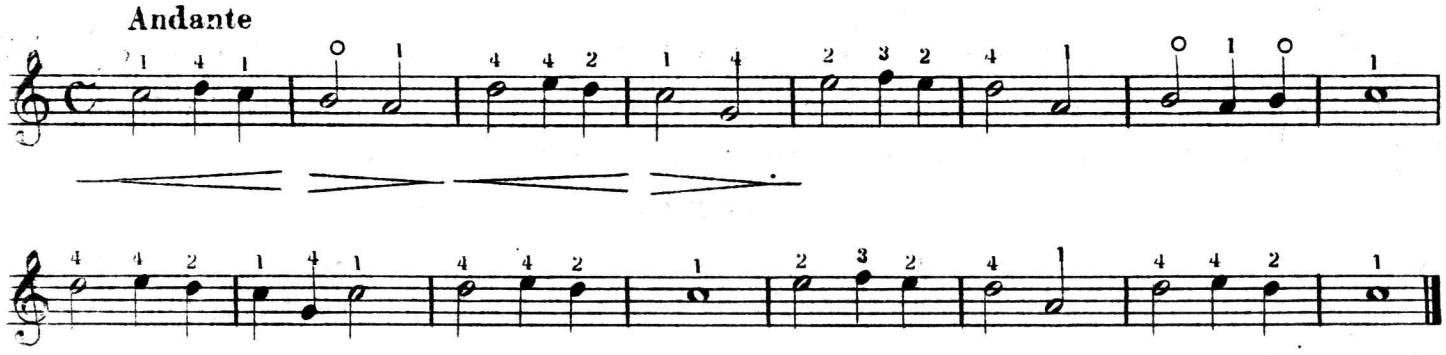
In the following exercise play notes with stems turned up tremolo, pick notes with stems down with thumb.

Tremolo

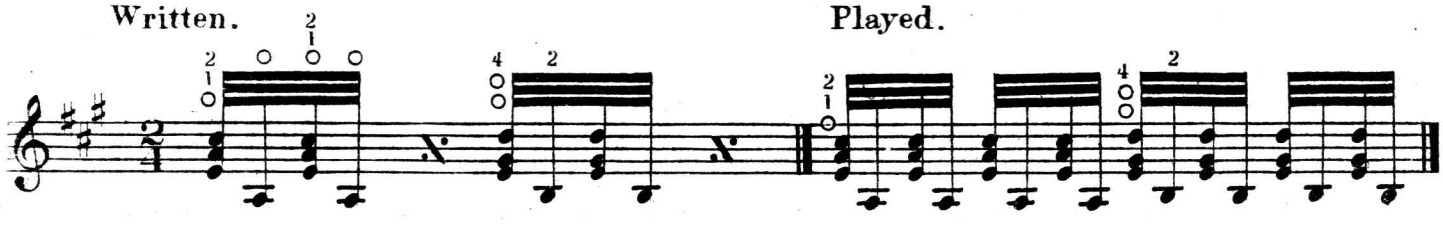


TREMOLO EXERCISE.

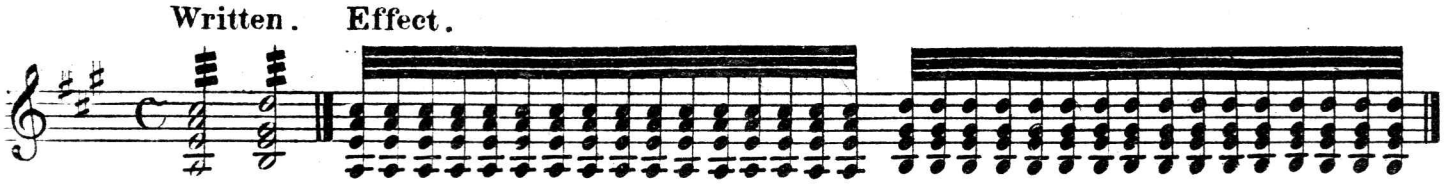
Practise until all the notes can be played smoothly and in time.



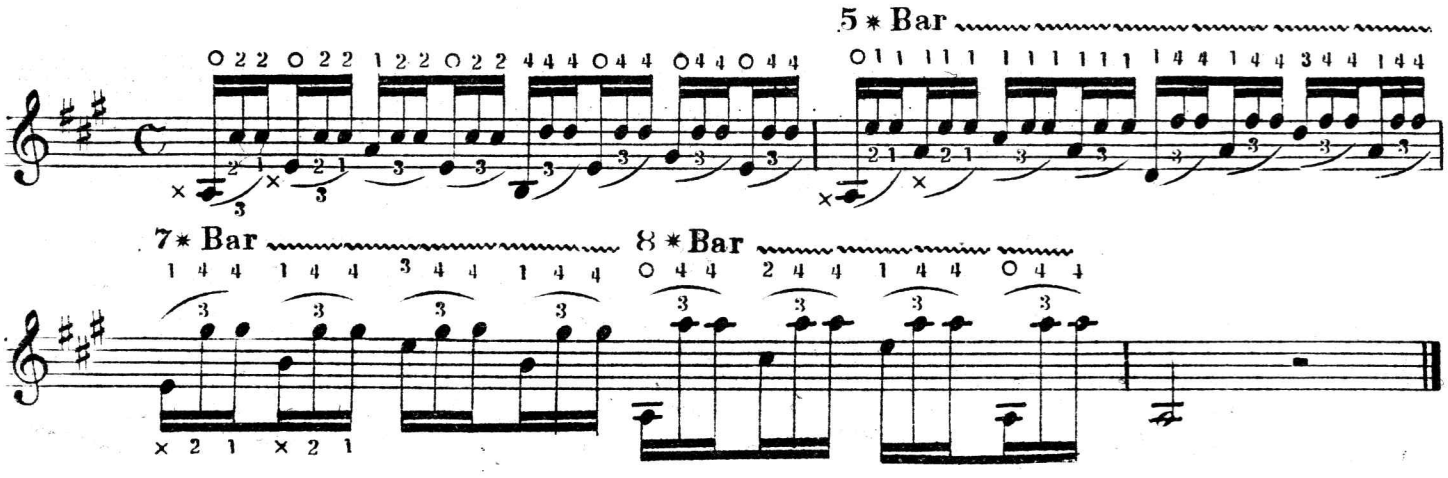
TREMOLO IN THE GUITAR STYLE.



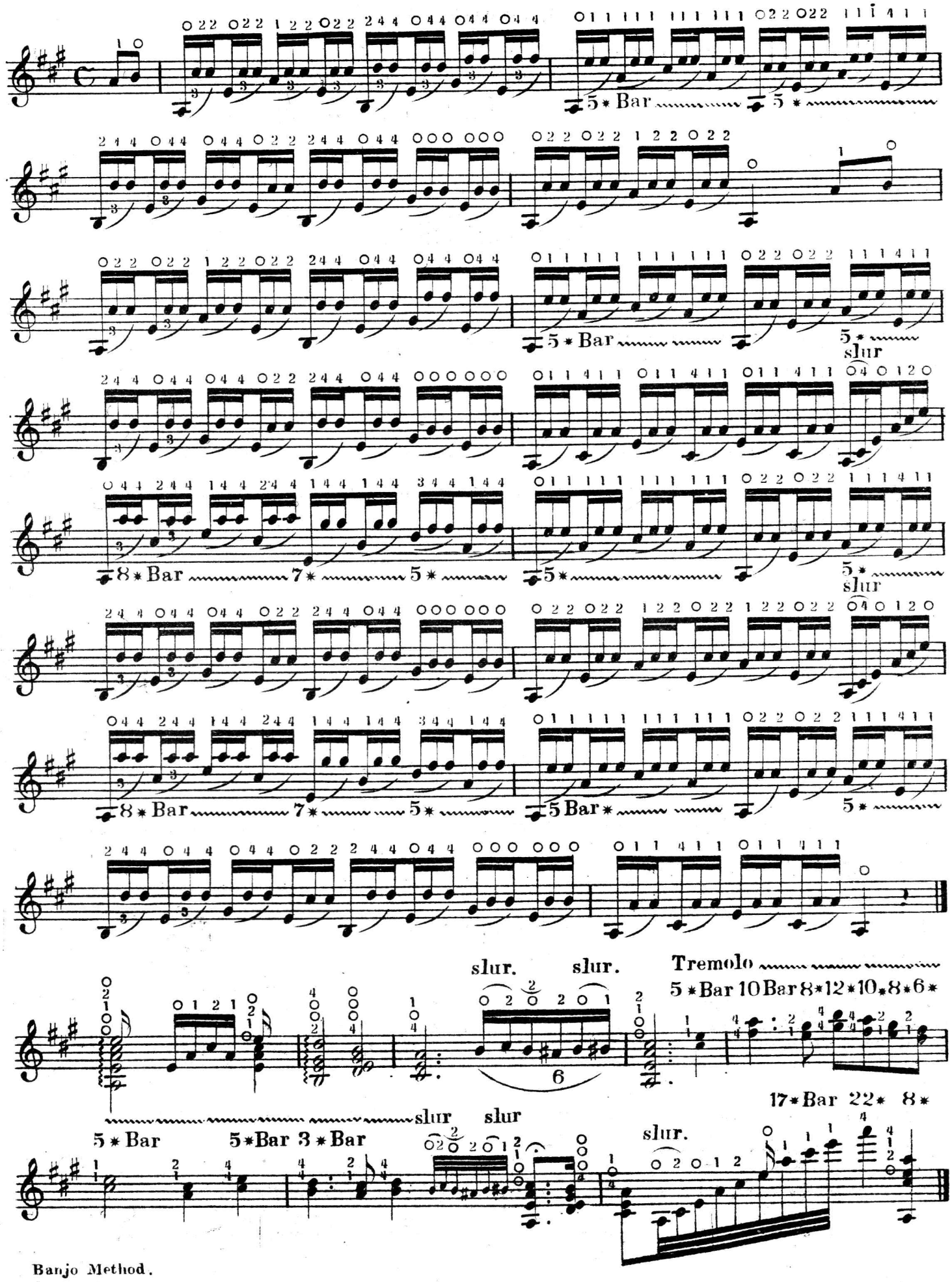
The Roll is executed by striking the Chords with the end of the thumb, the first chords being struck from the lowest note up, the second from the highest note down, this movement must be played very rapidly to sound effective.____Thus



Passages with repeated notes can be introduced in pieces that are to be played in the Guitar Style,____when properly played this movement is fully as effective and in many pieces more brilliant than the Tremolo.____In the following exercise the right hand fingering is placed below the notes,____ X denotes thumb, 1 first finger and 2 second finger.



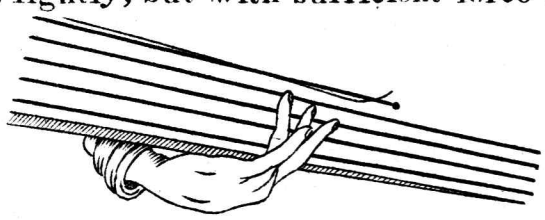
HOME SWEET HOME.



HARMONICS

Left hand harmonics are made by placing the second finger of the left hand lightly on the strings at the 5th, 7th, 12th, 19th and 22nd frets, also on the 5th string at the 17th fret.

The finger should press lightly, but with sufficient force to prevent the string from vibrating as if open.



Harmonics sound an octave higher than written.

Right hand harmonics are made by placing the ball of the second finger of the right hand on the string at the 12th fret, strike the string with the thumb under the hand and immediatly raise the second finger. All the notes within the compass of the banjo can be played harmonically. Left hand fingering is the same as in ordinary playing.

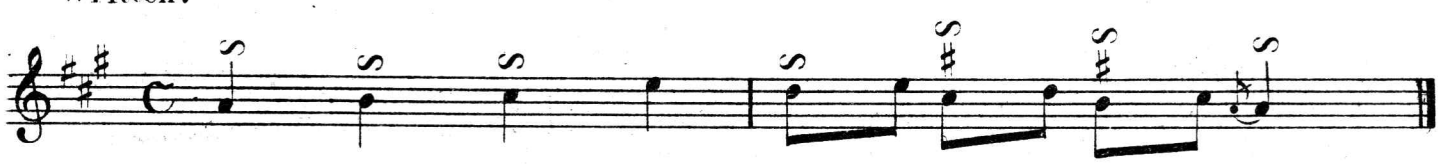
The ball of the second finger must always be 12 frets from the stopped note.

THE TURN, MORDENTE AND SHAKE OR TRILL.

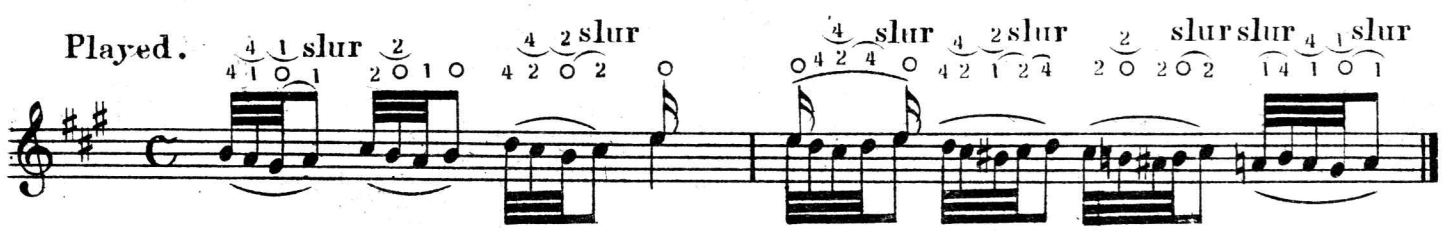
The pupil should practise the following examples, taking care to use the fingering, snaps and slurs as marked.

DIRECT TURN.

Written.



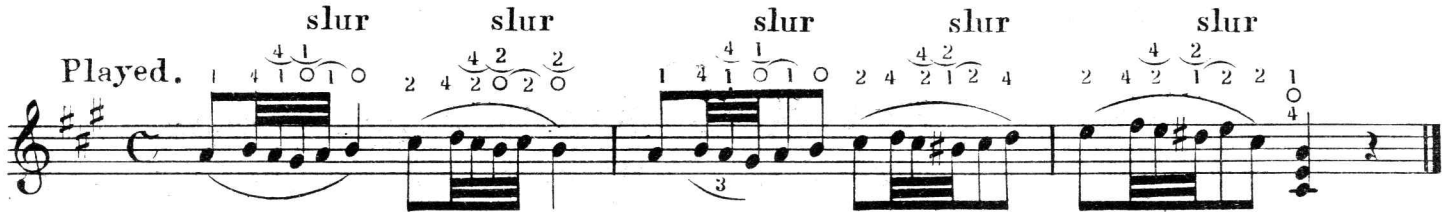
Played.



PREPARED TURN.

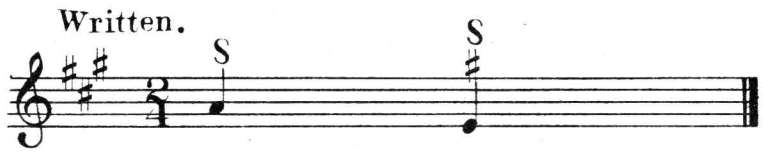
Written.

Played. slur slur slur slur slur

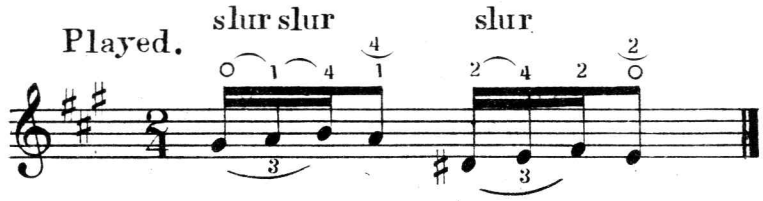


INVERTED TURN.

Written.

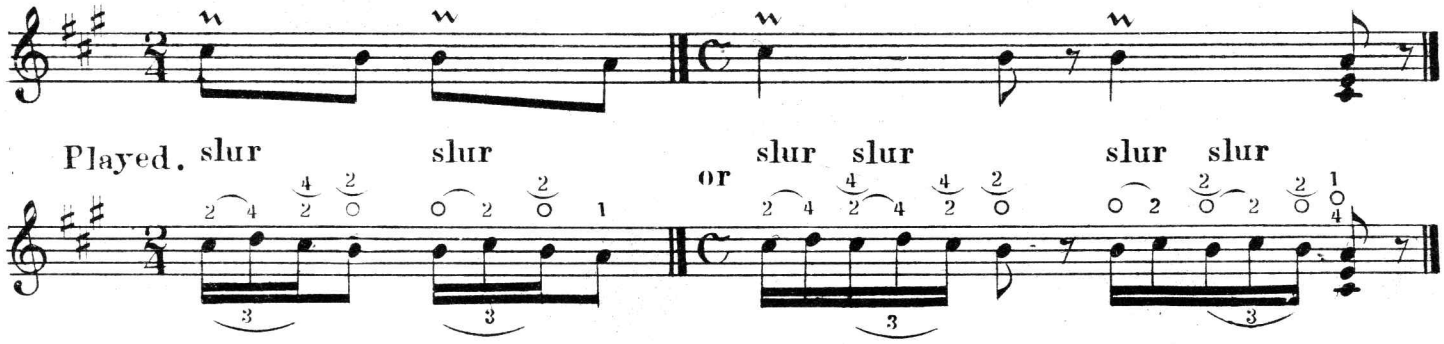


Played. slur slur slur



THE MORDENTE.

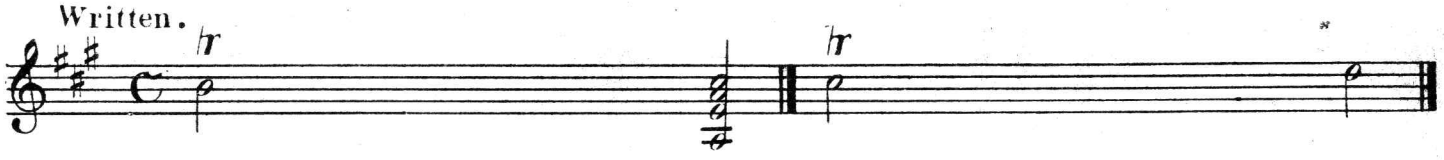
Written. or



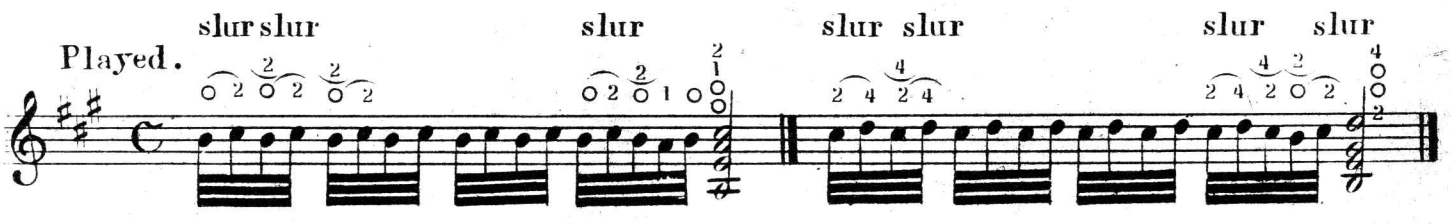
Played. slur slur slur slur or slur slur slur slur

The Trill or shake is the rapid and equal alternate playing of the note over which it is written, and the semitone or whole tone next above it, according to the scale the Trill ends with the turn.

Written.

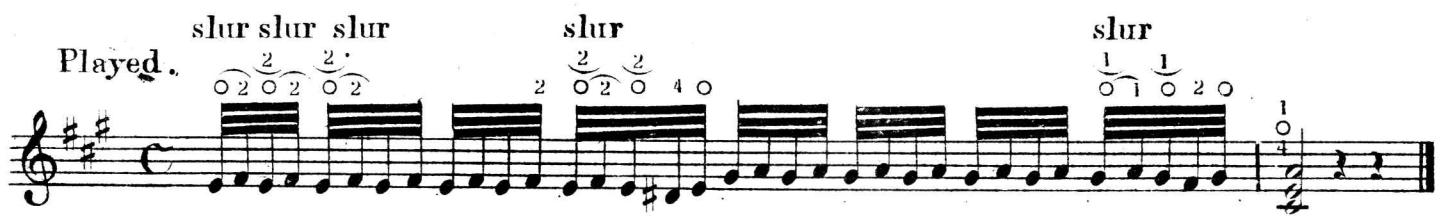


Played. slur slur slur slur slur slur slur



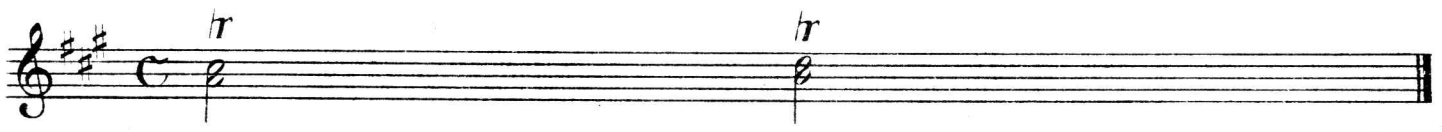
Written.

Played. slur slur slur slur slur

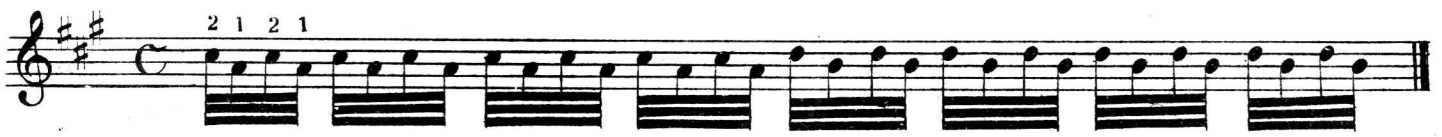


TRILL ON DOUBLE NOTES.

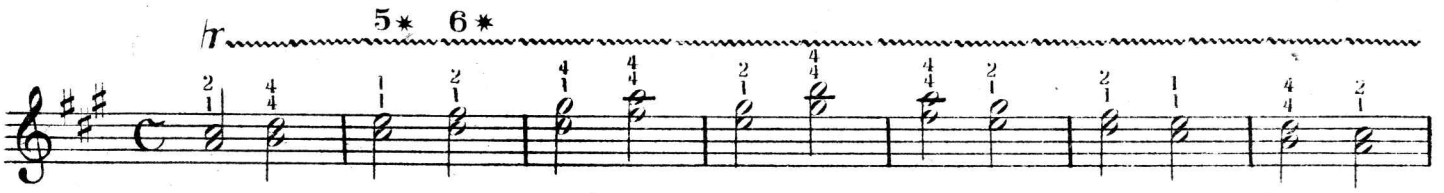
Written.

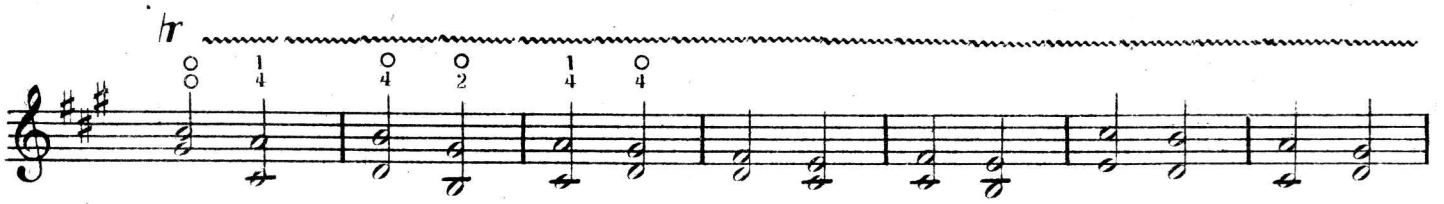


Played. Banjo style

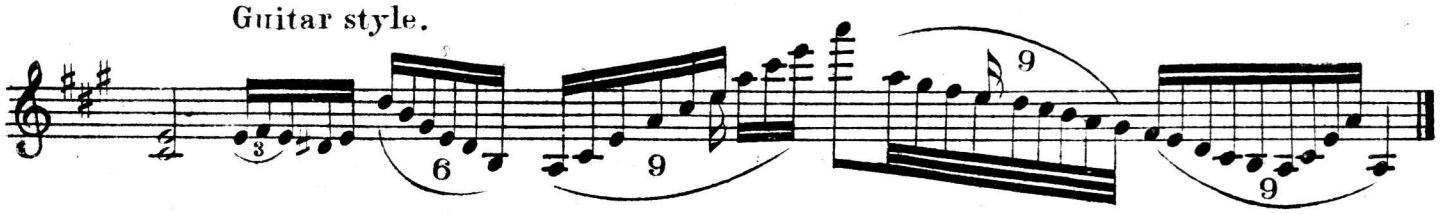


EXAMPLES FOR PRACTISE IN BANJO STYLE.



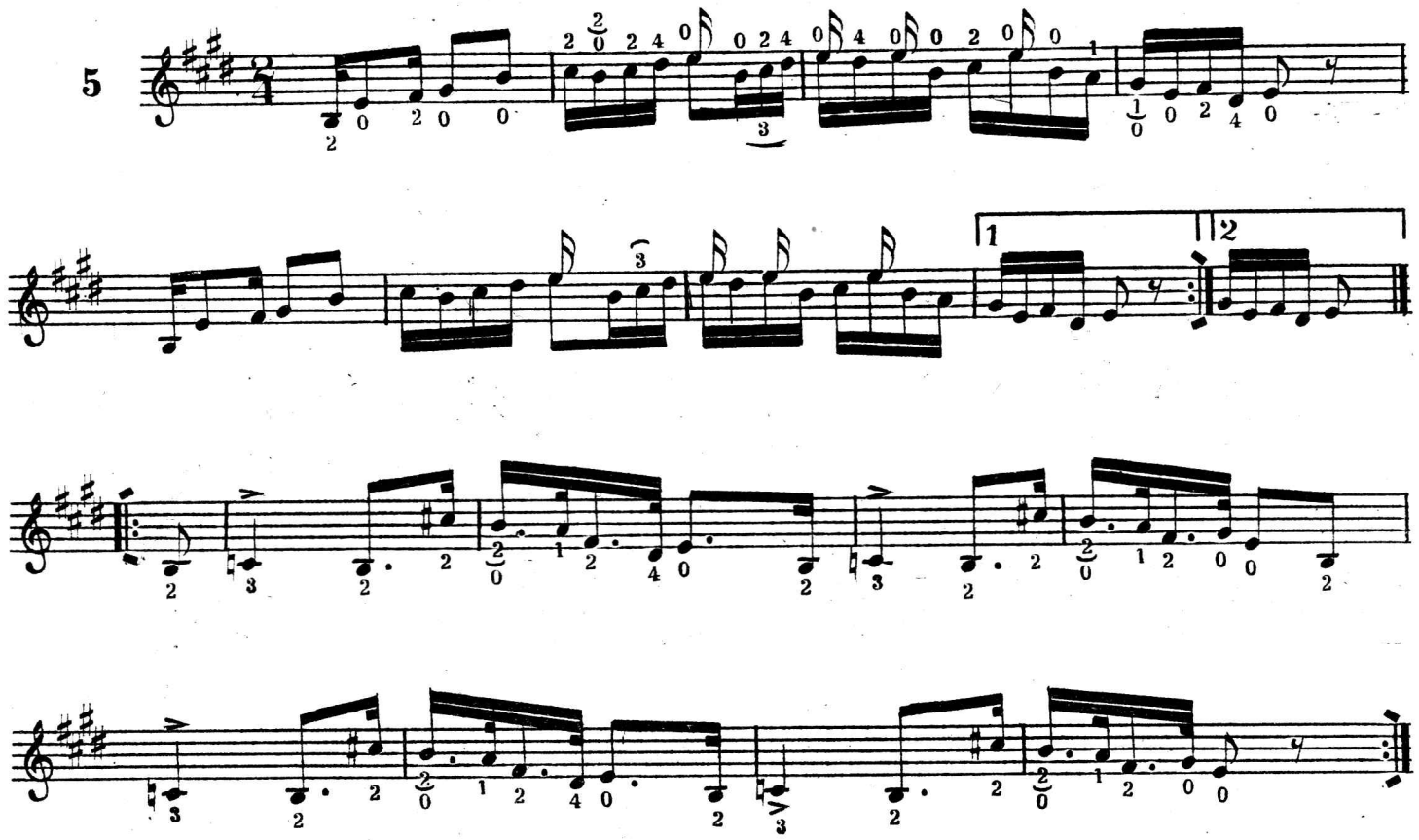


Guitar style.



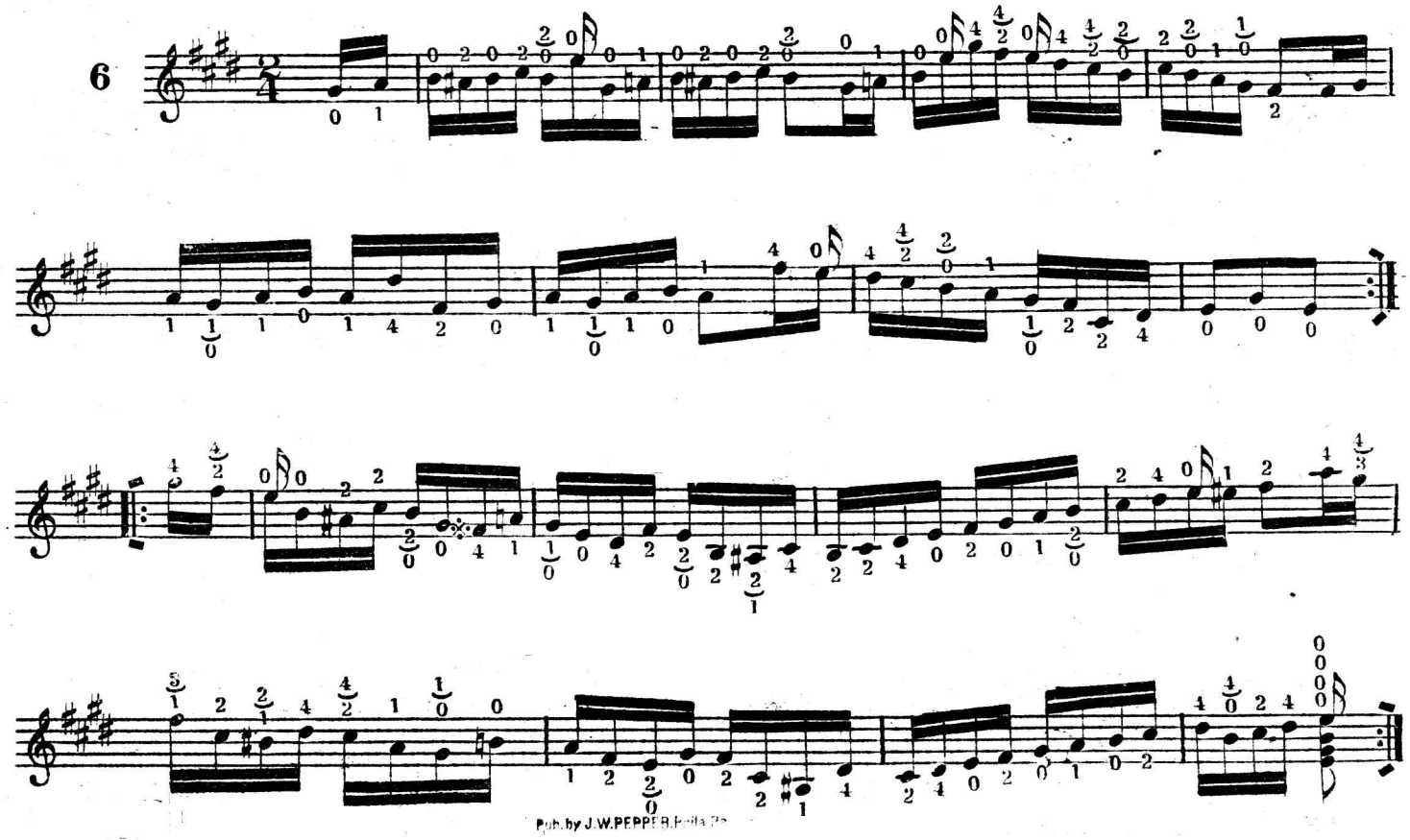
NOBODY KNOWS REEL.

5



DANCERS DELIGHT HORNPIPE.

6



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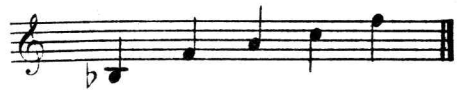
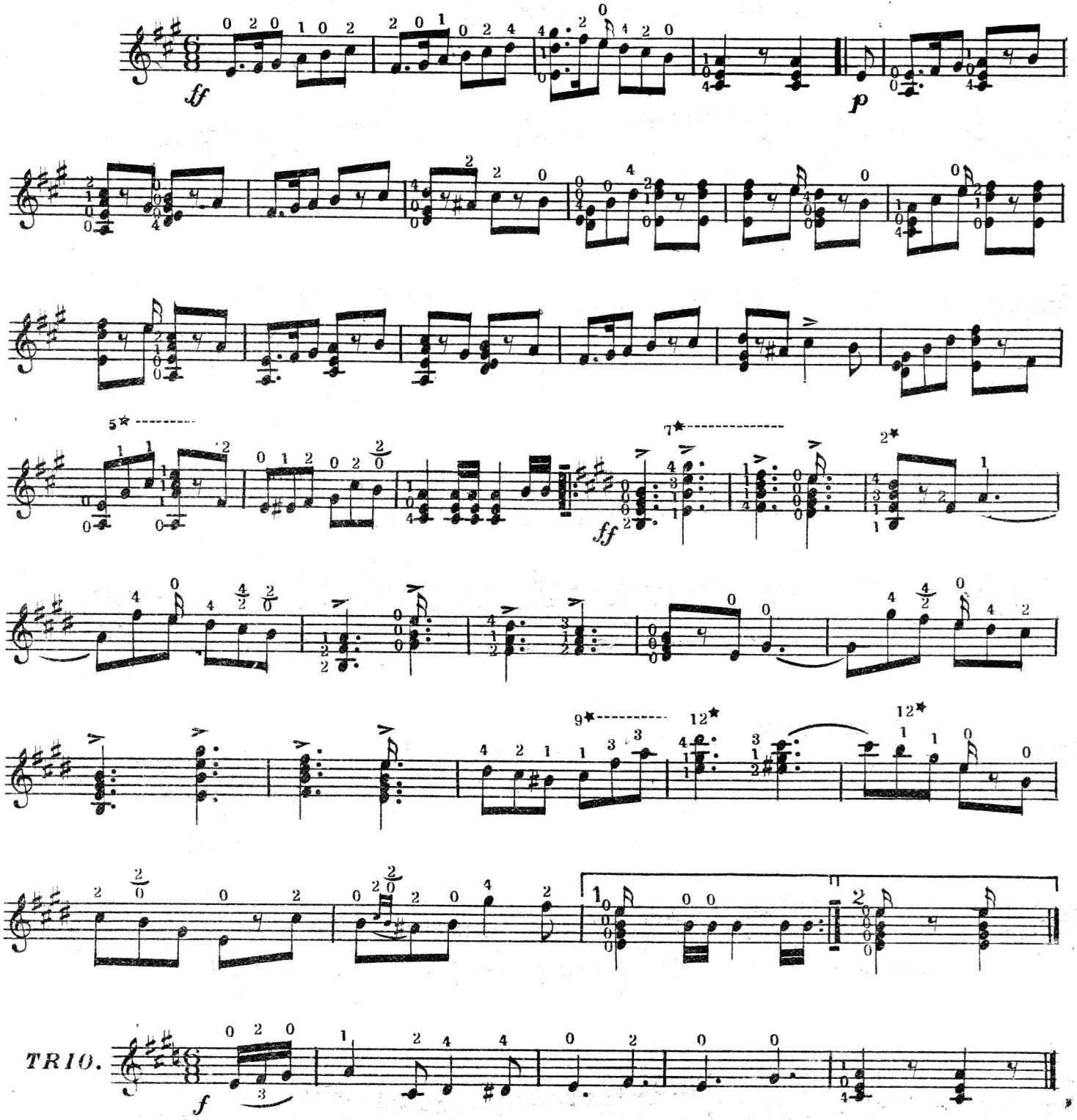
HAVERLY'S MARCH.

To play with Piano or Orchestra. Tune Banjo in B♭ thus



Arr: for Banjo by A. BAUR.



p

ff

To Coda

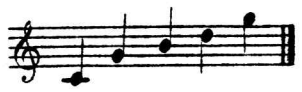
CODA.

Pub. by J.W.PEPPER.Phila.Pa

BEAUTY GALOP.

Arr:by A.BAUR.

To play with Piano or Orchestra, tune Banjo in C Major thus



ff

p

ff

Fine.

Trio.

p

D.C.al Fine.

Pub.by J.W.PEPPER.Phila.Pa.

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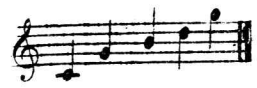
LITTLE QUEEN WALTZ.

Arr: for Banjo by A. BAUR.

To play with Piano or Orchestra, Tune Banjo in C Major thus



Moderato.

INTRO.

ff

rall - an - tan - do.

Waltz.

To Coda.

f

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TRIO.

p

10★

5★

10★

fz

7★

10★

9★

1

2

D.S. 𝄋

CODA.

f

ff

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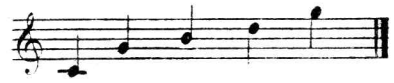
FIVE STEP WALTZ - "SARATOGA."

Arr: for Banjo by A. BAUR.

To play with Piano or Orchestra, Tune Banjo in C Major thus



f

p

f

p

dim

f

Fine.

f

TRIO.

ff

p

D.C.

Tempo di Waltz.

ff

f

Allegretto.

p

f

f

f

p 5th Position.

Presto.

f

ff

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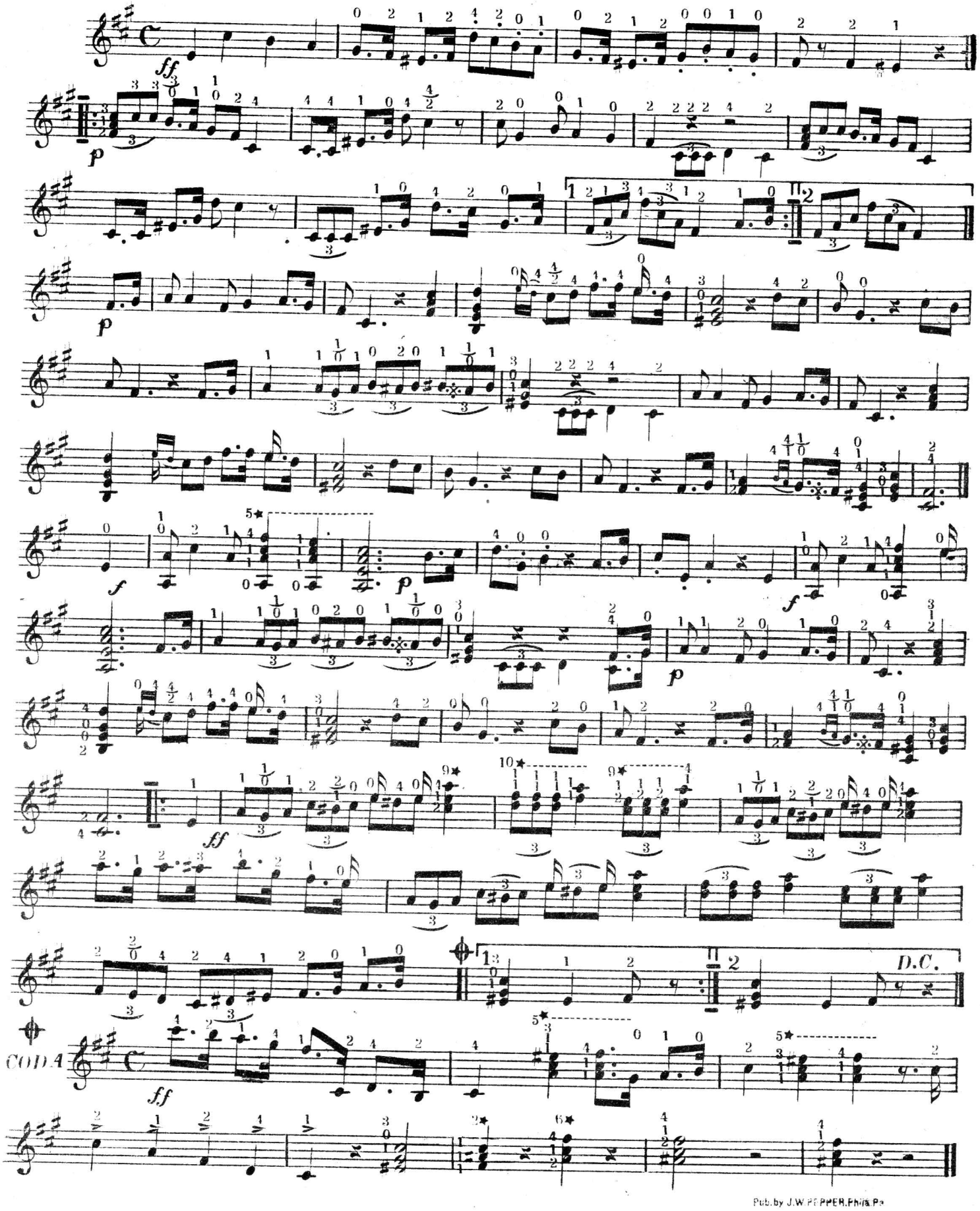
"DANCING IN THE BARN" - SCHOTTISCHE.

To play with Piano or Orchestra. *Tune Banjo to C.* Arr: by A. BAUR



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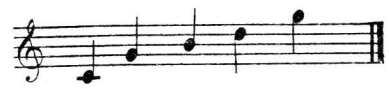
OVERTURE - HIPPODROME.

To play with Piano or Orchestra. Tune Banjo in C Major thus



Arr:for Banjo by A.BAUR.

Andante.

mf *p*

Andante.

p *p*

p

rit

Moderato.

f

Andante.

p

mf *p*

Allegro.

ff

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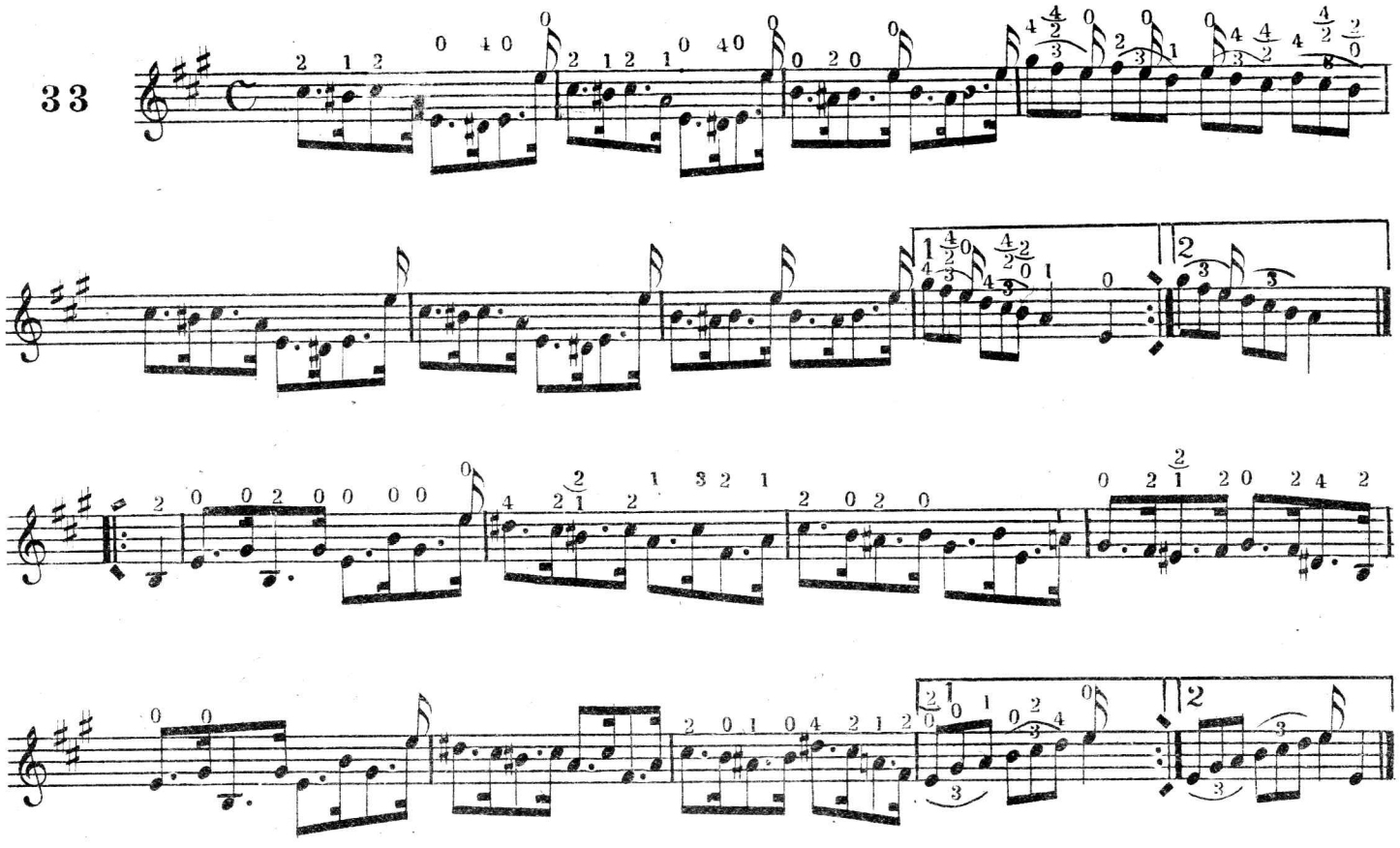
Cont. p.66

I'M HAPPY CLOG DANCE.

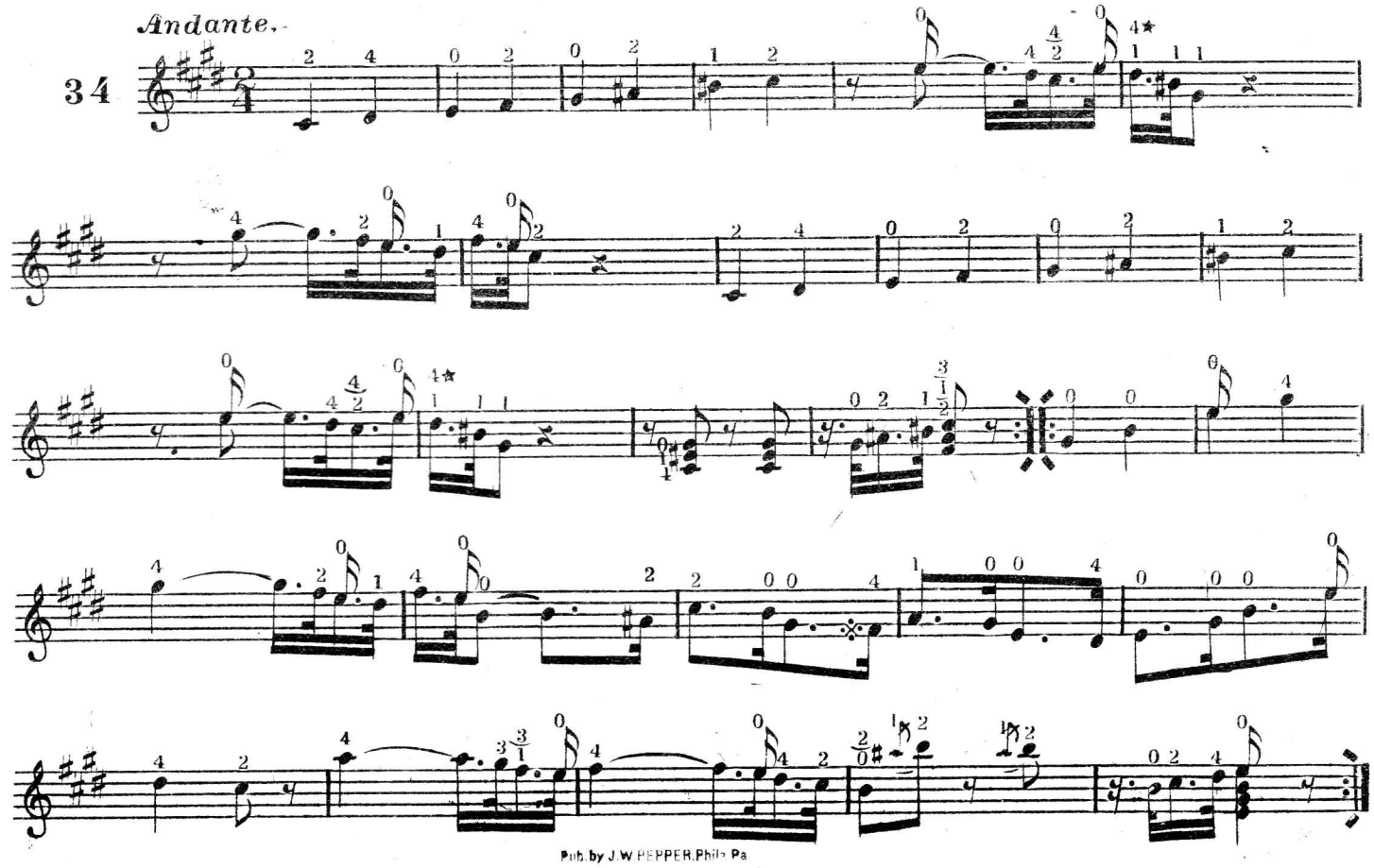
33



ON THE BARN FLOOR JIG.

Andante.

34



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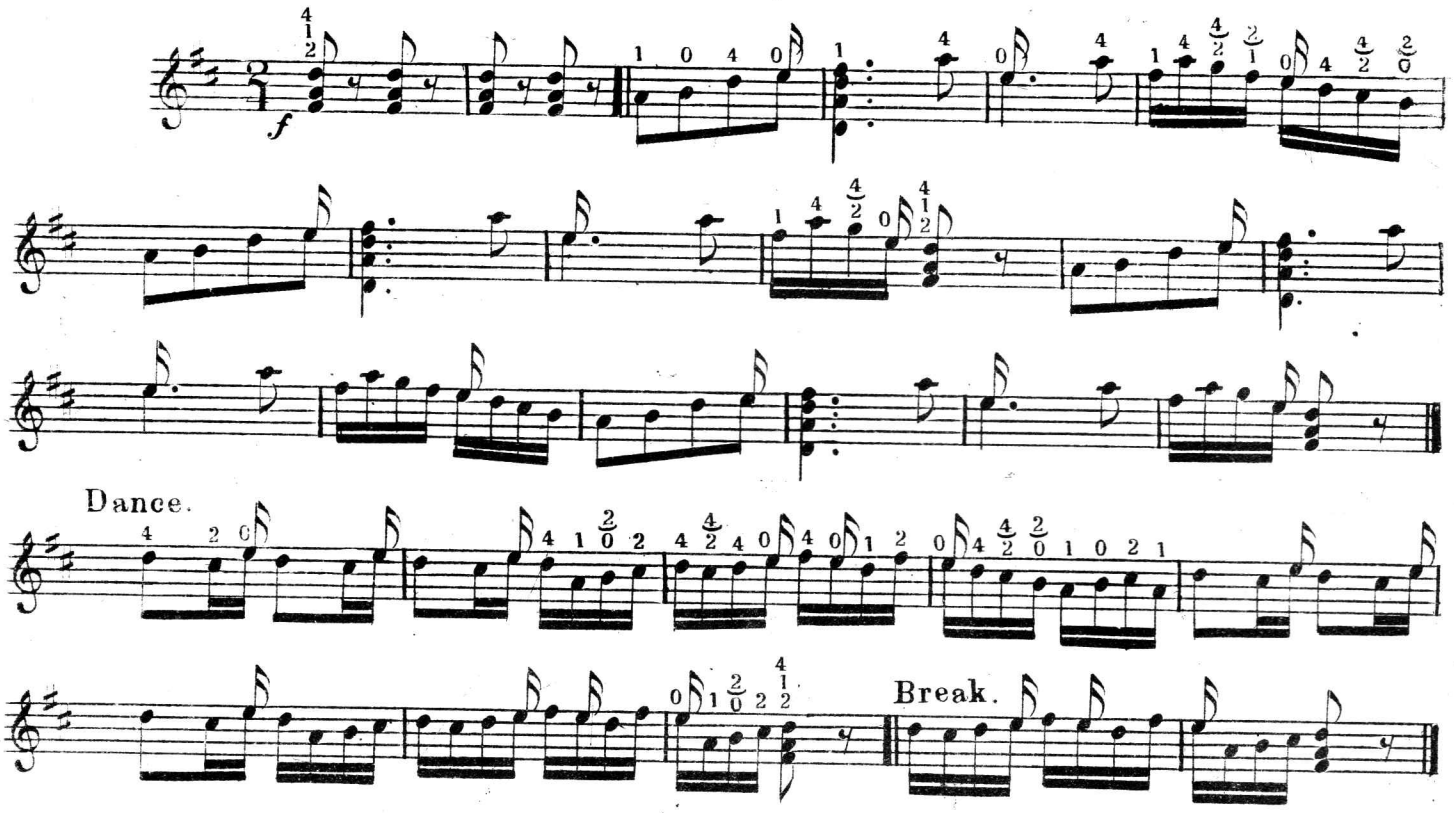
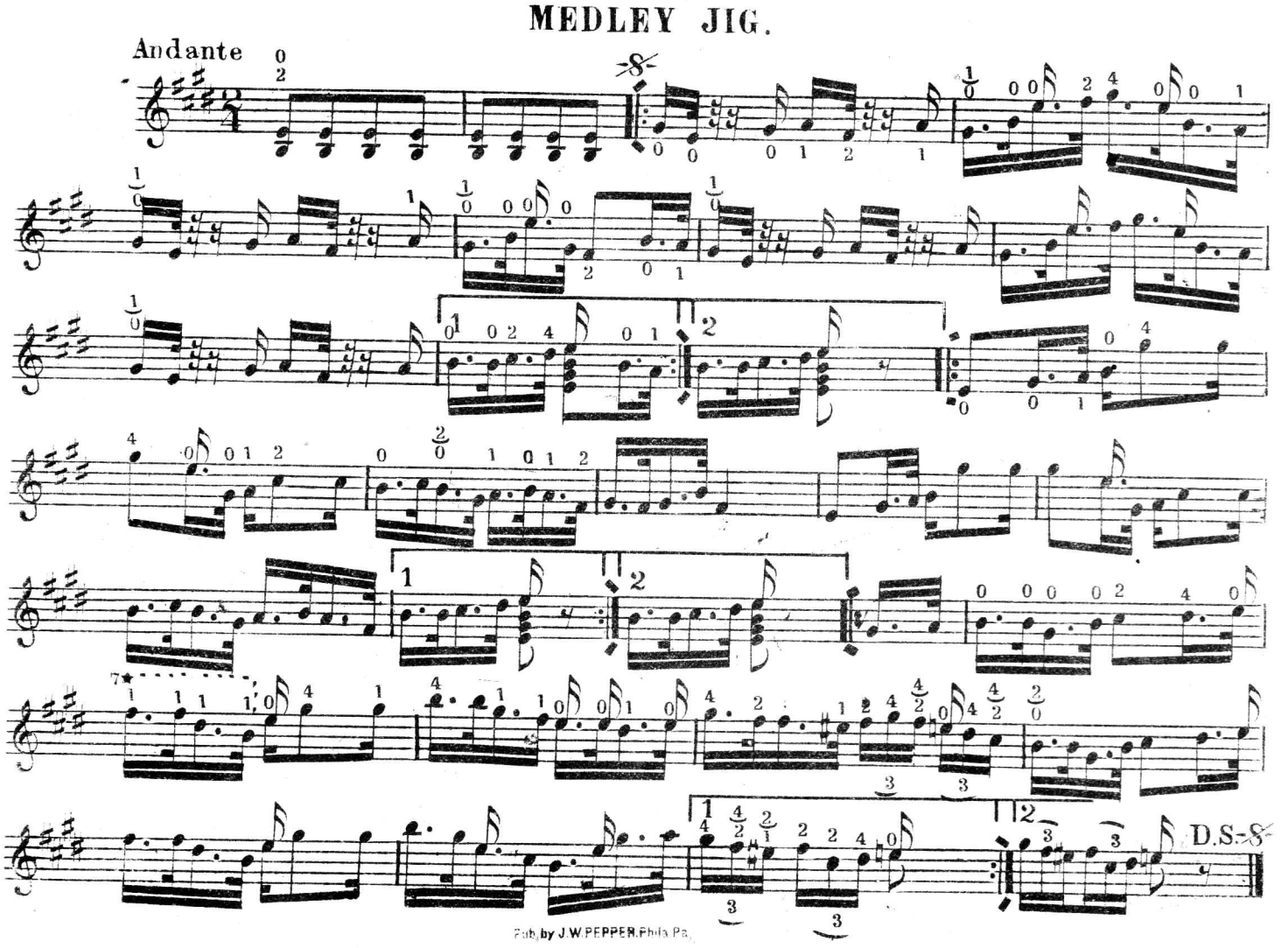
TAKES THE CAKE WALK AROUND.



MEDLEY JIG.



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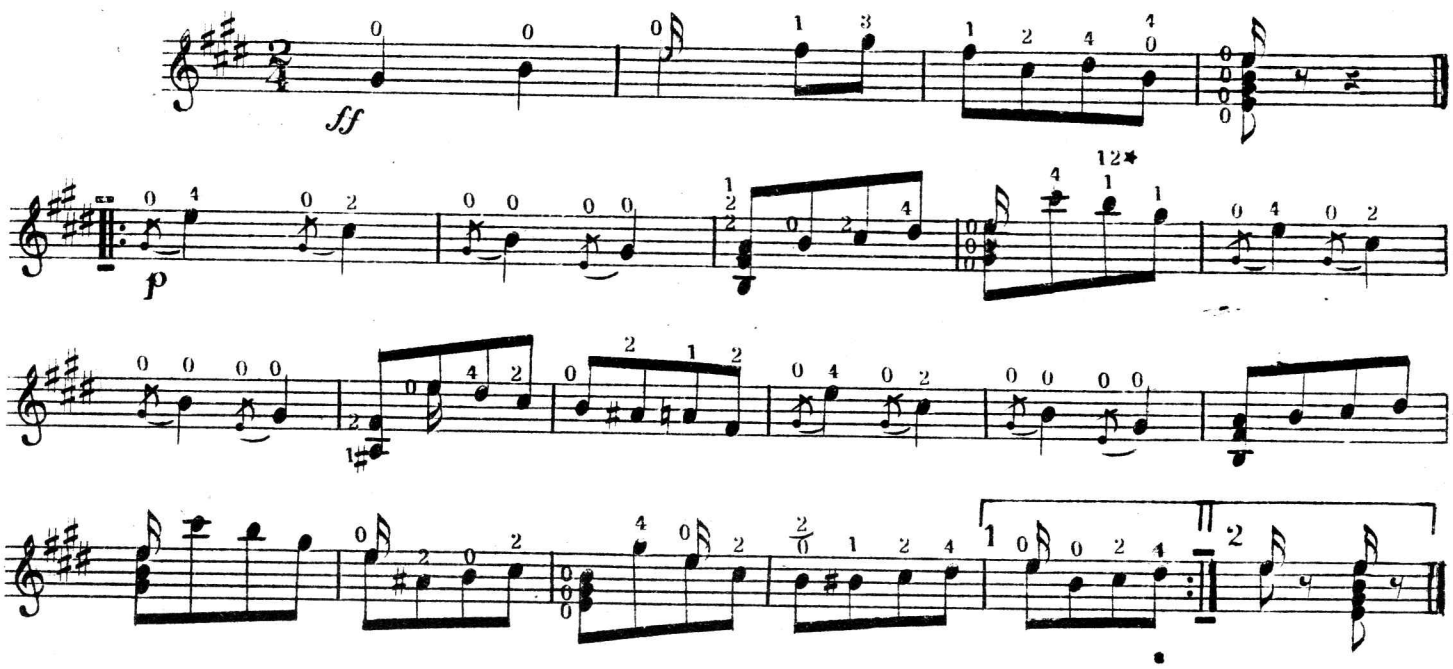
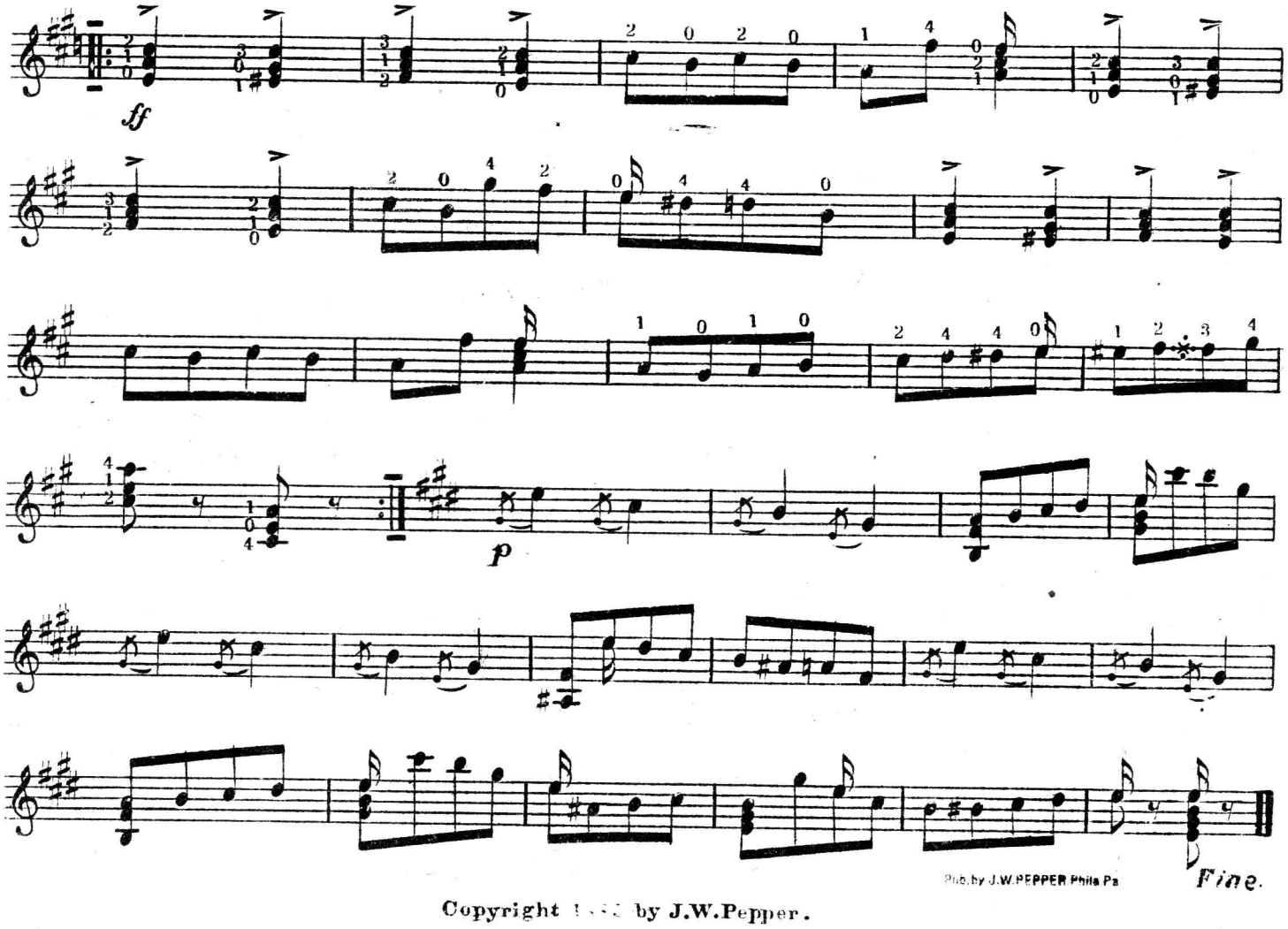
THE NEW RACQUET GALOP.

Arr: by A.BAUR.

To play with Piano or Orchestra. Tune Banjo to C Major thus





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Trio.

D.C. al Fine.

Pub. by J.W. PEPPER Phila. Pa.

KUTSCHKE POLKA.

(*HEEL AND TOE.*)

Arr: by A. BAUR.

To play with Piano or Orchestra. Tune Banjo to C Major thus

Tremolo.

f Imitation of Drum.

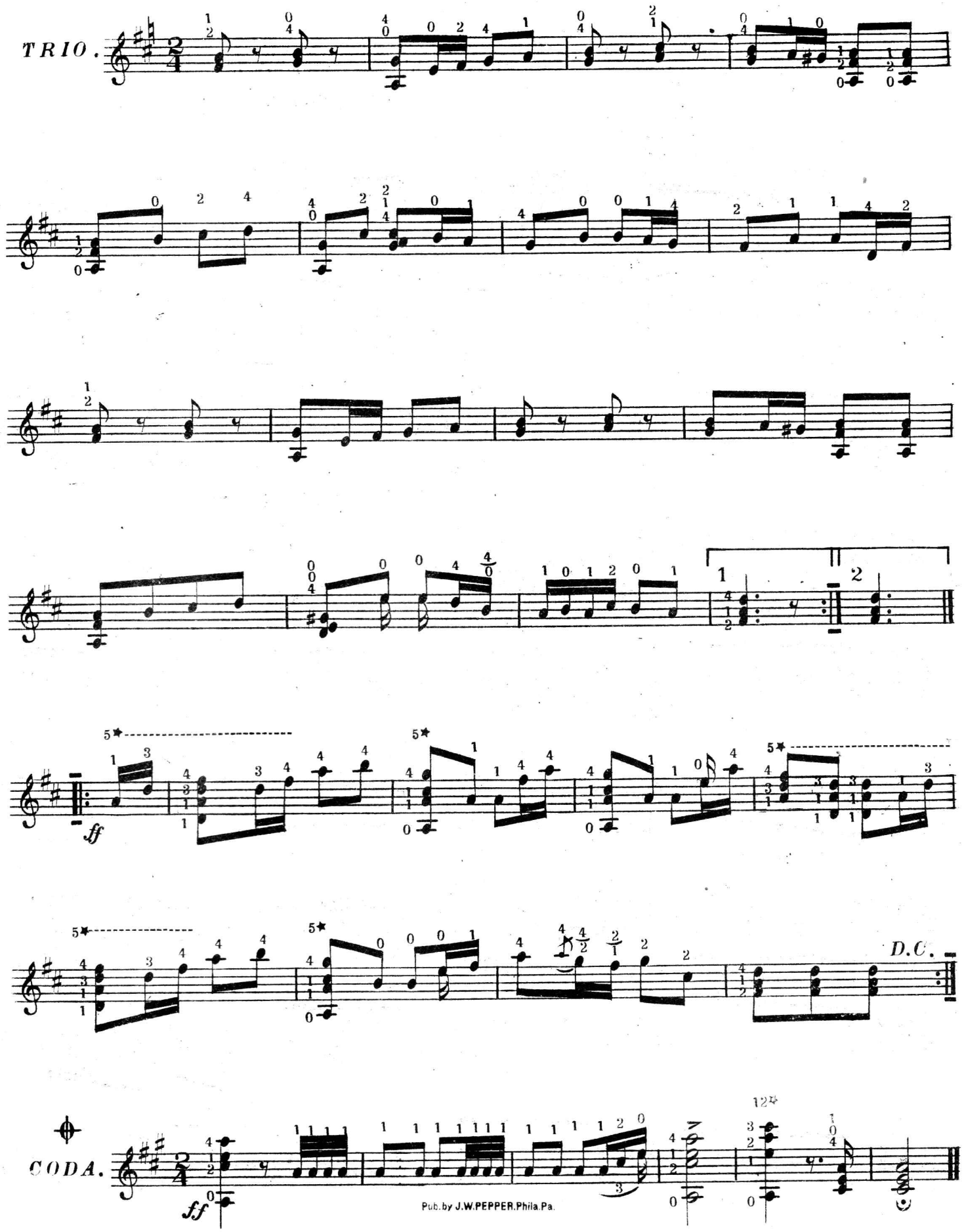
fz *p*

f

p

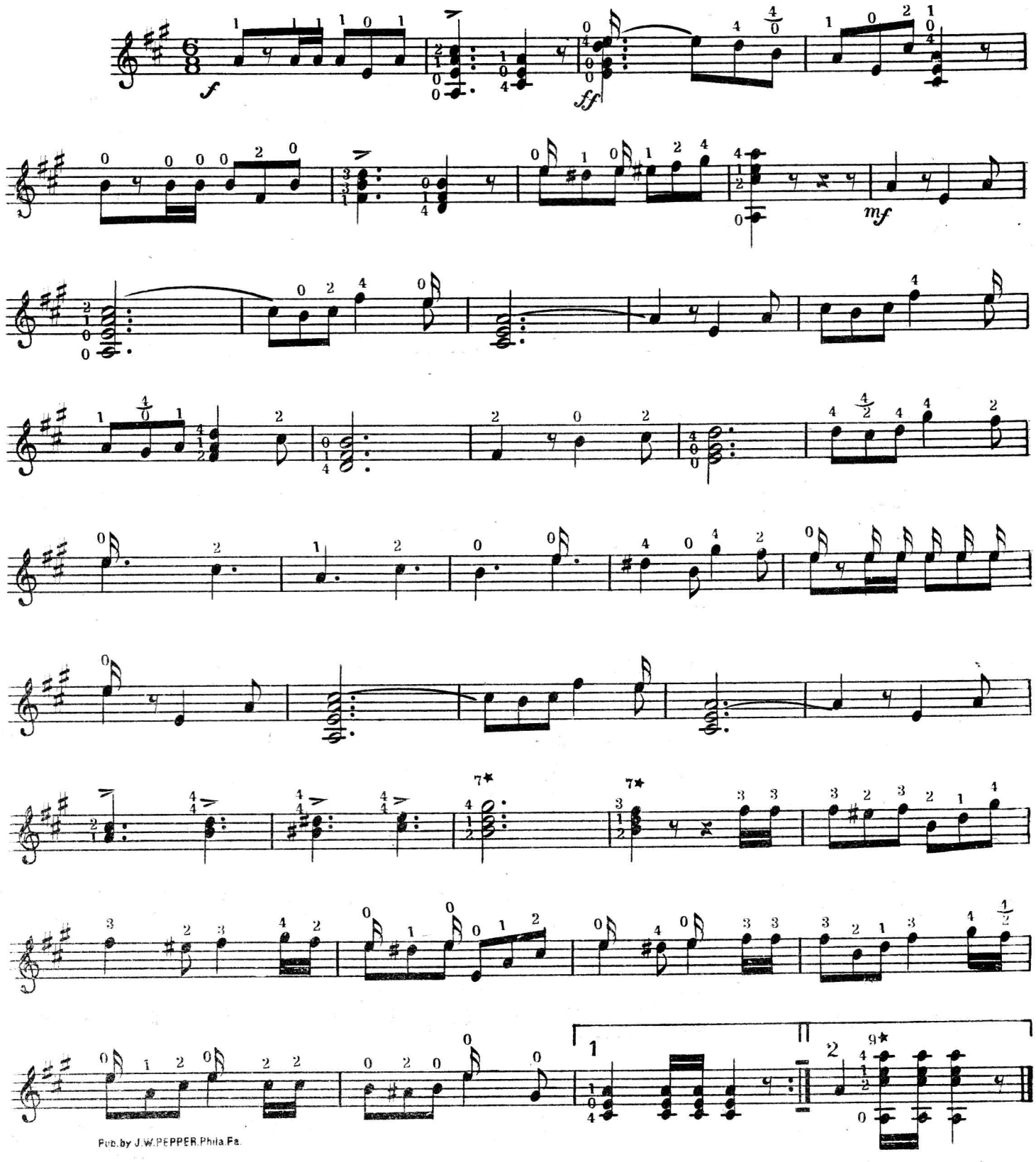
ff

To Coda.


TRIO.
D.C.
CODA.
Pub. by J.W.PEPPER.Phila.Pa.

MONTROSE QUICKSTEP.

Arranged for Banjo by *A. BAUR.*



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ff

cresc.

p

TRIO.

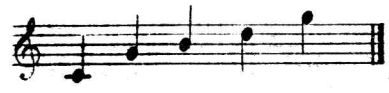
ff

p

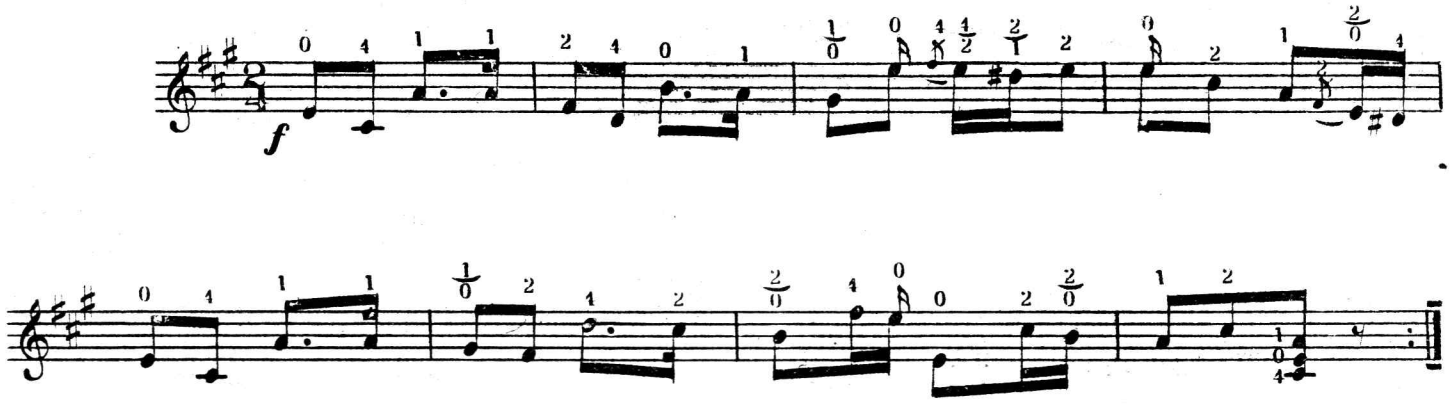
D.C.

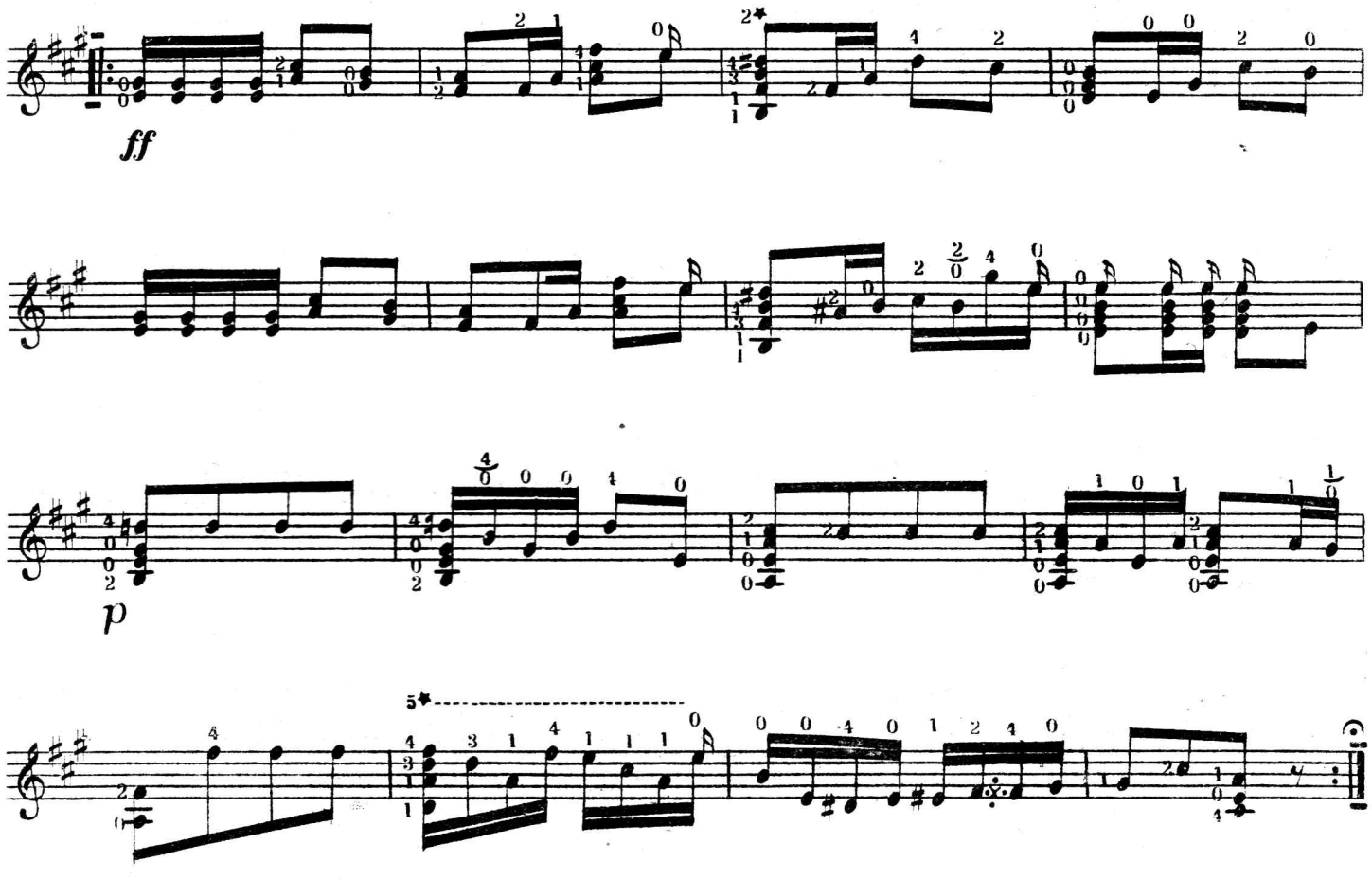
CAFE CLUB POLKA.

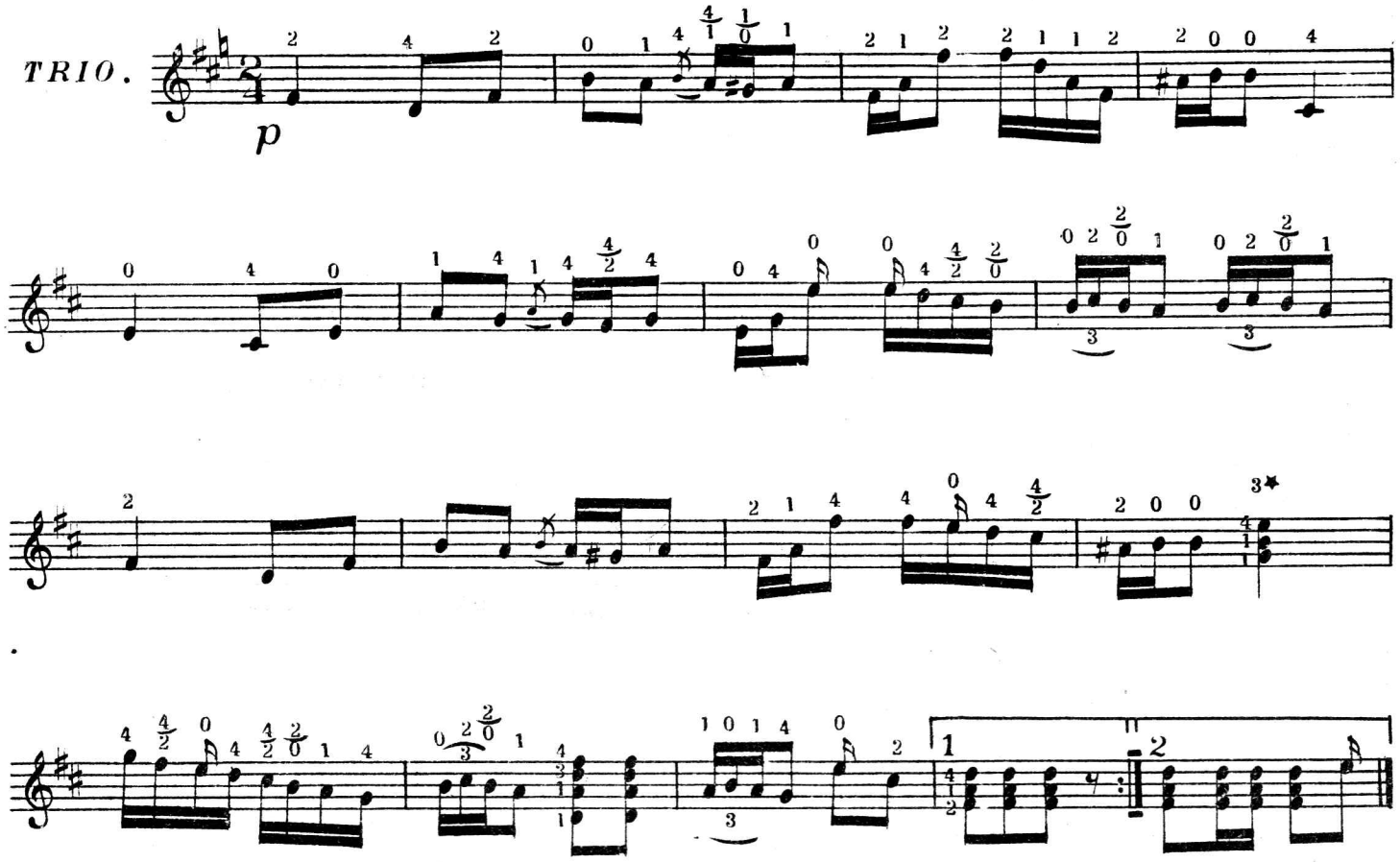
To play with Piano or Orchestra. Tune Banjo in C Major thus

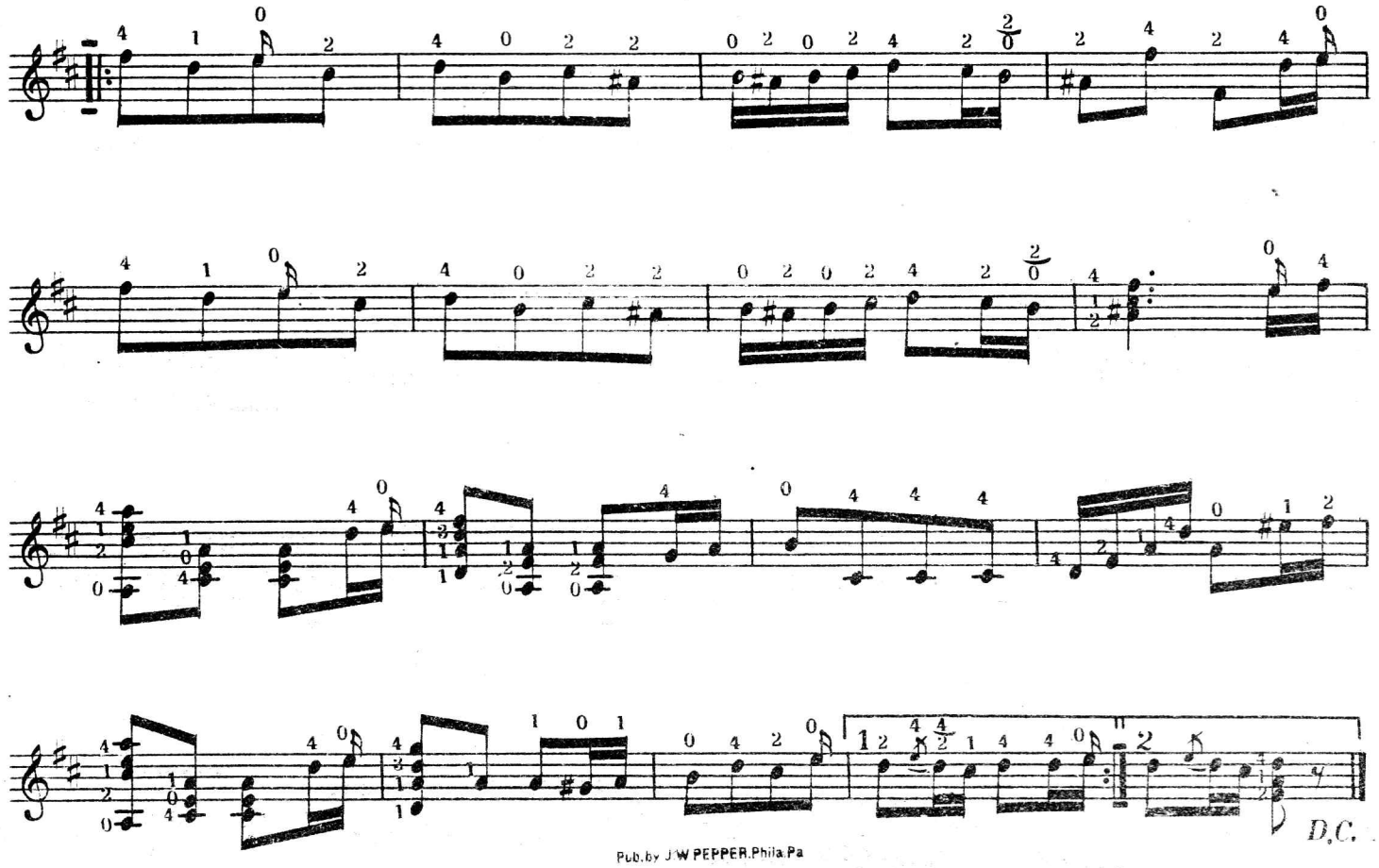


Arr:for Banjo by A.BAUR.









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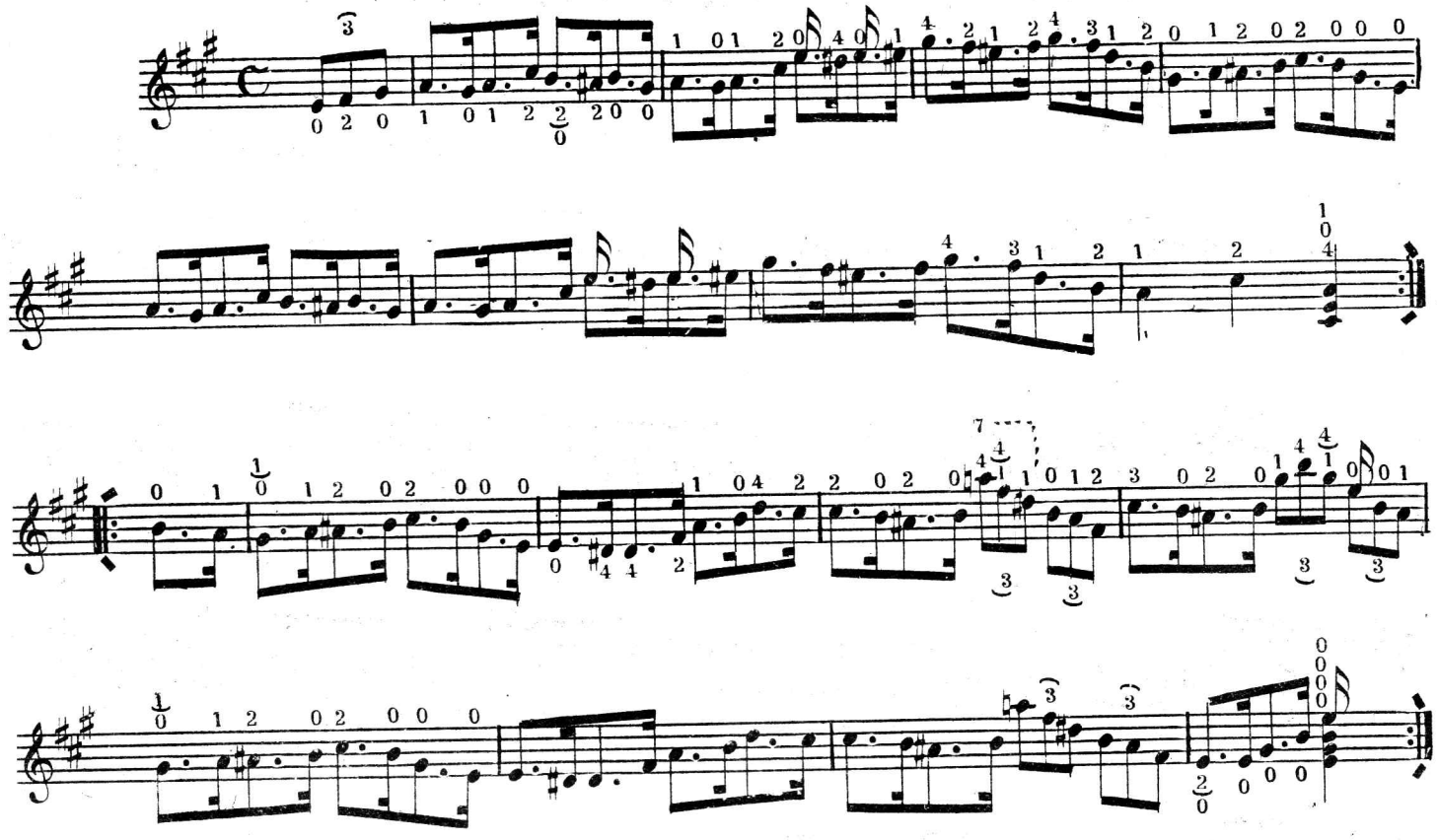
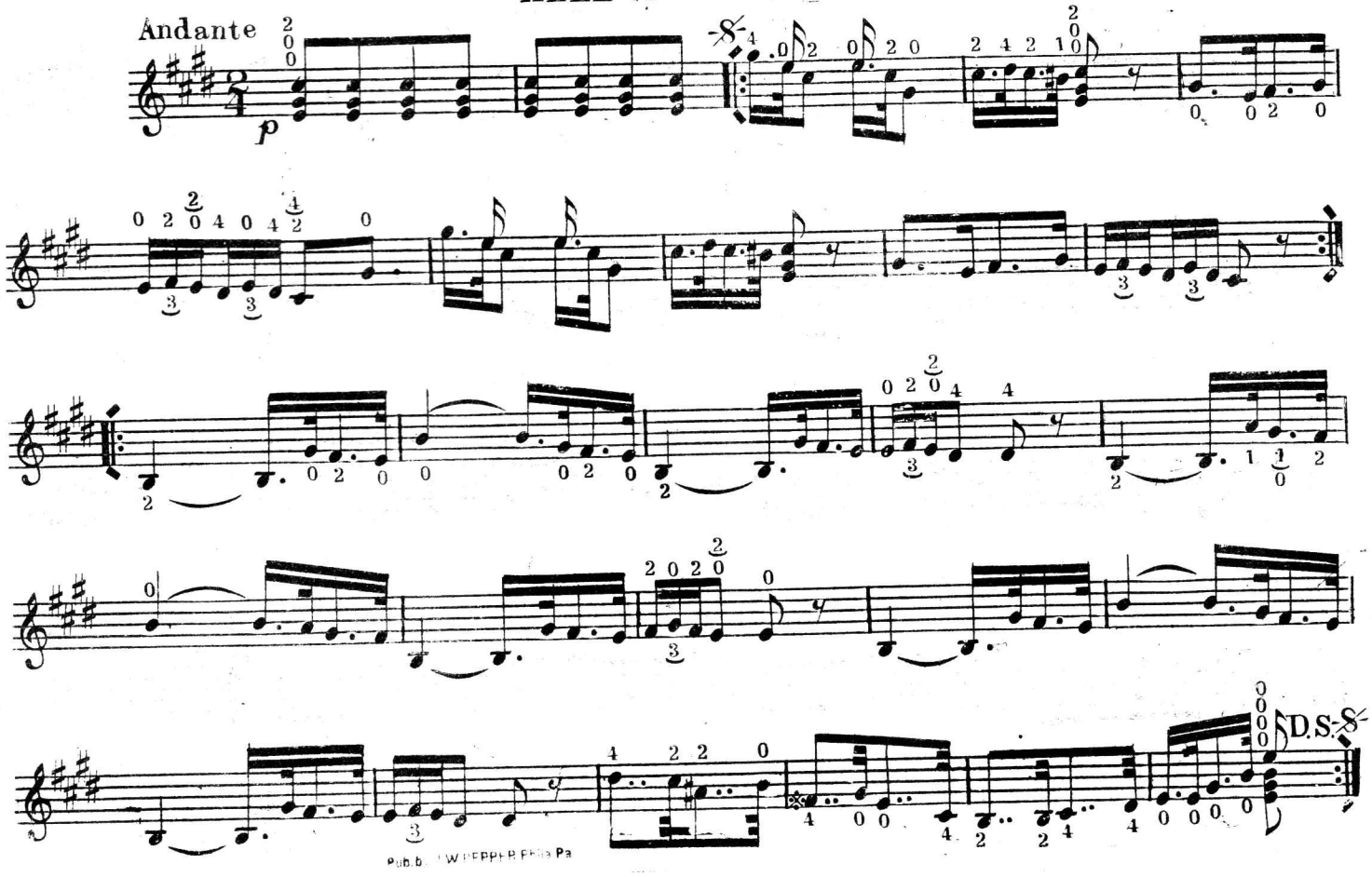
AESTHETIC CLOG DANCE.



HEEL TAPS JIG.



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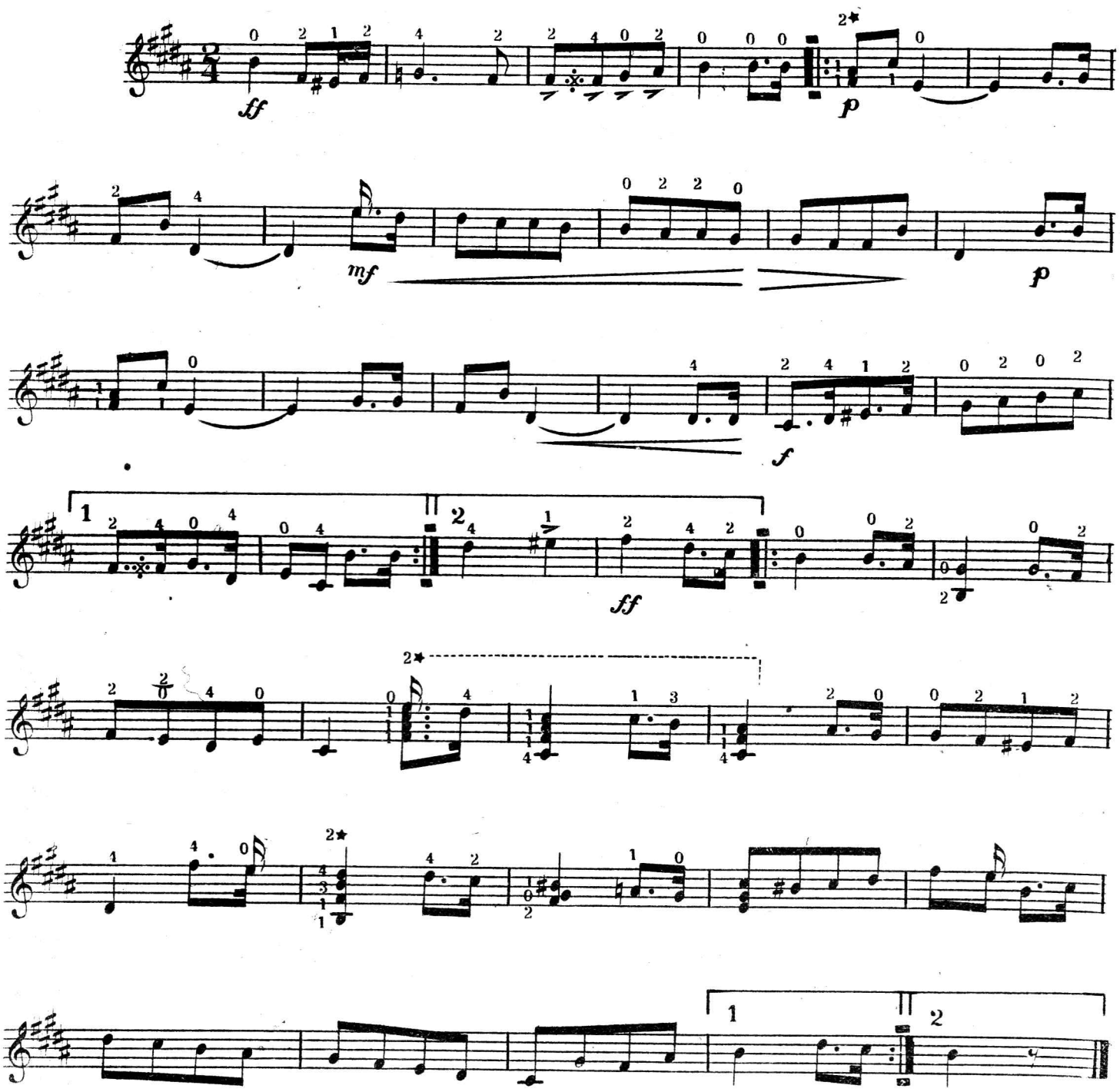
MEDLEY MARCH - "THE VIOLET."

Arr: for Banjo by A. BAUR.

To play with Piano or Orchestra. Tune Banjo in C Major thus.



TRIO.

A Violet From Mothers Grave.

p

mf

f

ff

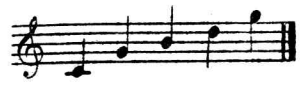
D.C.

Pub. by J.W.PEPPER.Phila Pa

"CHEER UP" WALTZ.

Arr:for Banjo by A.BAUR.

To play with Piano or Orchestra. Tune Banjo in C Major thus



p *dolce.*

Fine. *ff* *p* *ff* *ff* *D.S*

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TRIO.

ff

ff

f

ff

ff

p

ff

ff

1 2

ff

D.S. al Fine.

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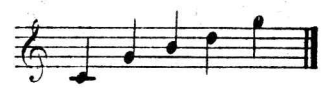
Cheer Up Waltz.

"OUR BOYS"

POLKA MILITAIRE.

Arr:for Banjo by A.BAUR.

To play with Piano or Orchestra. Tune Banjo to C Major thus



ff

p

mf

p

ff

p

cres . . . . . .

To Coda.

f

ff

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TRIO.

p dolce.

cres . . . . . .

mf

cres.

tempo.

p dolce.

cres.

cres . . . . . .

ff

fz

cres . . . . . .

ff

fz

D.C.

CODA.

ff

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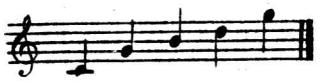
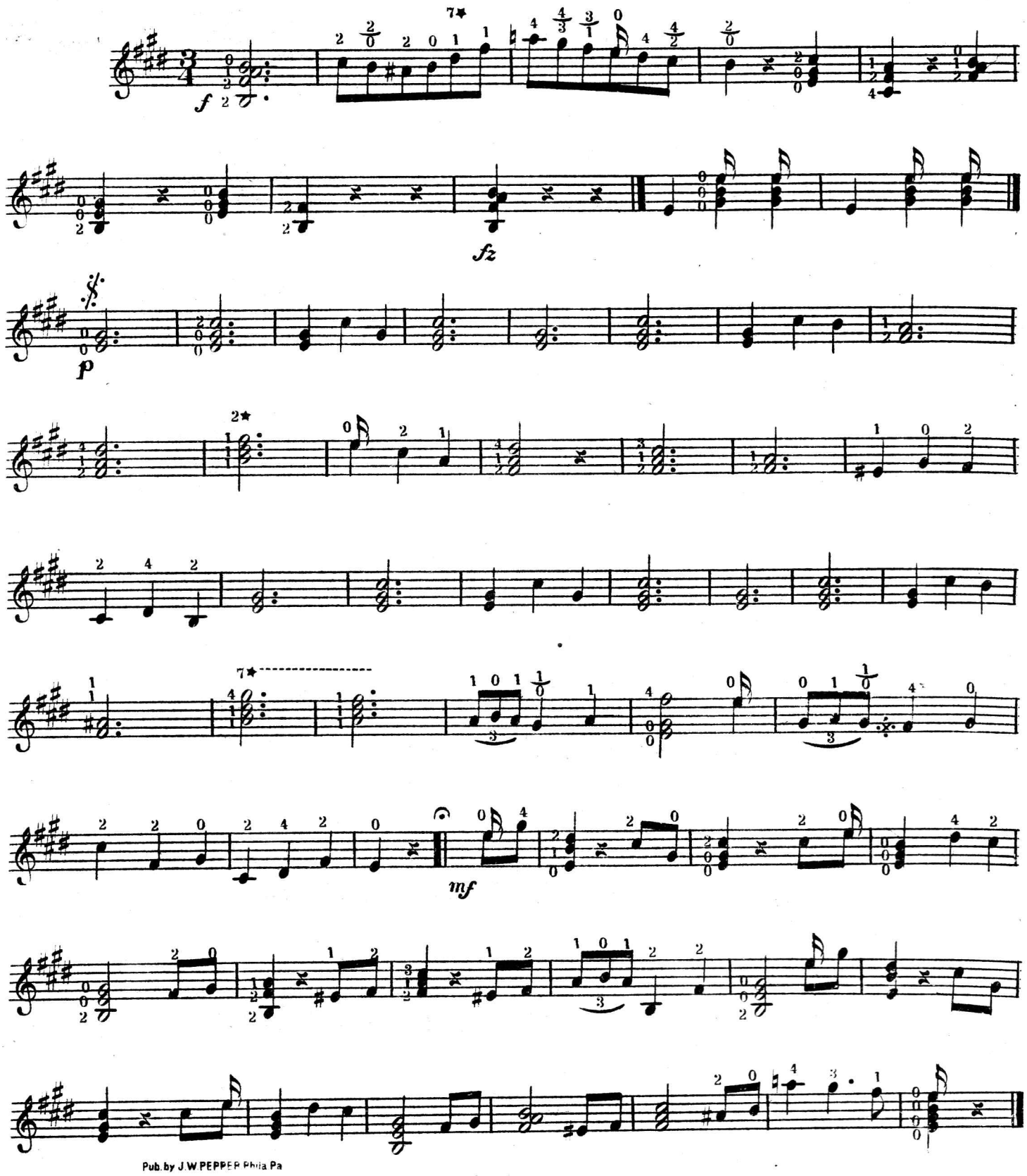
WALTZ FROM "OLIVETTE".

Arr: for Banjo by A.BAUR.

To play with Piano or Orchestra. Tune Banjo in C Major thus





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p

mf

p

D.S.

TRIO.

ff

p

f

f

p

f

D.C.

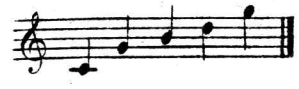
Pub. by J. W. PEPPER, Phila. Pa.

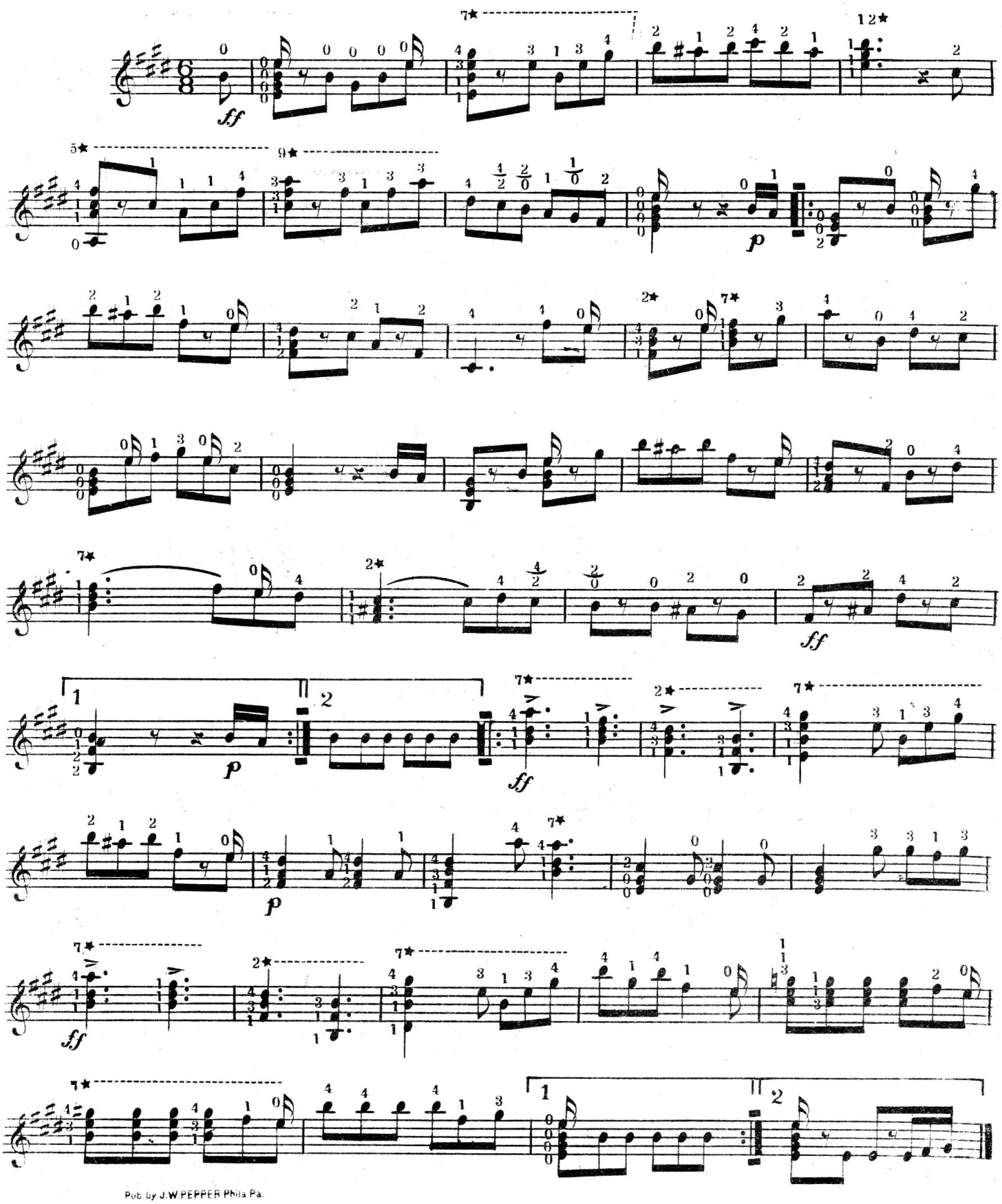
Waltz From Olivette.

CITY CADETS MARCH.

Arr. for Banjo by A BAUR.

To play with Piano or Orchestra, Tune Banjo to C Major thus





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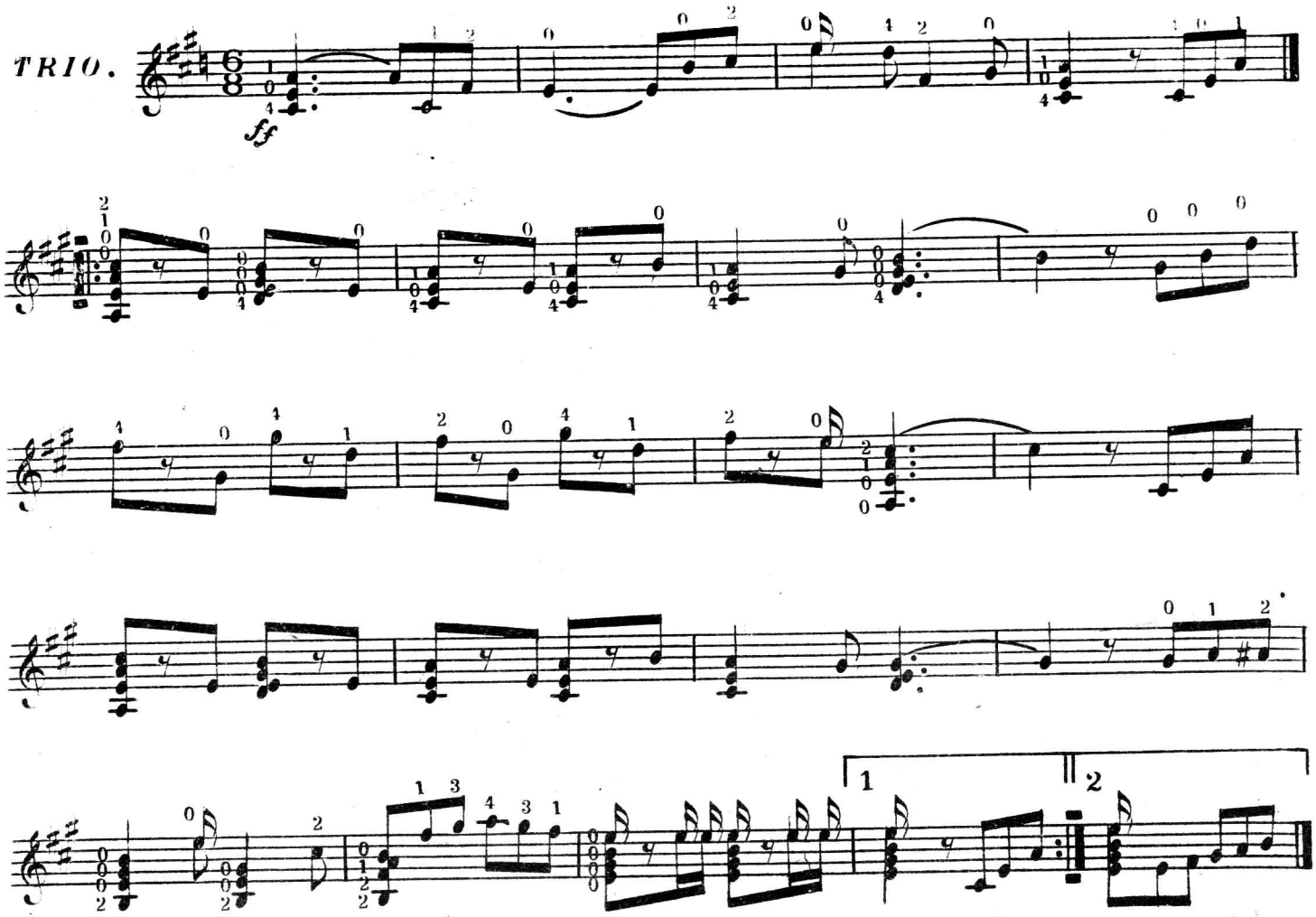

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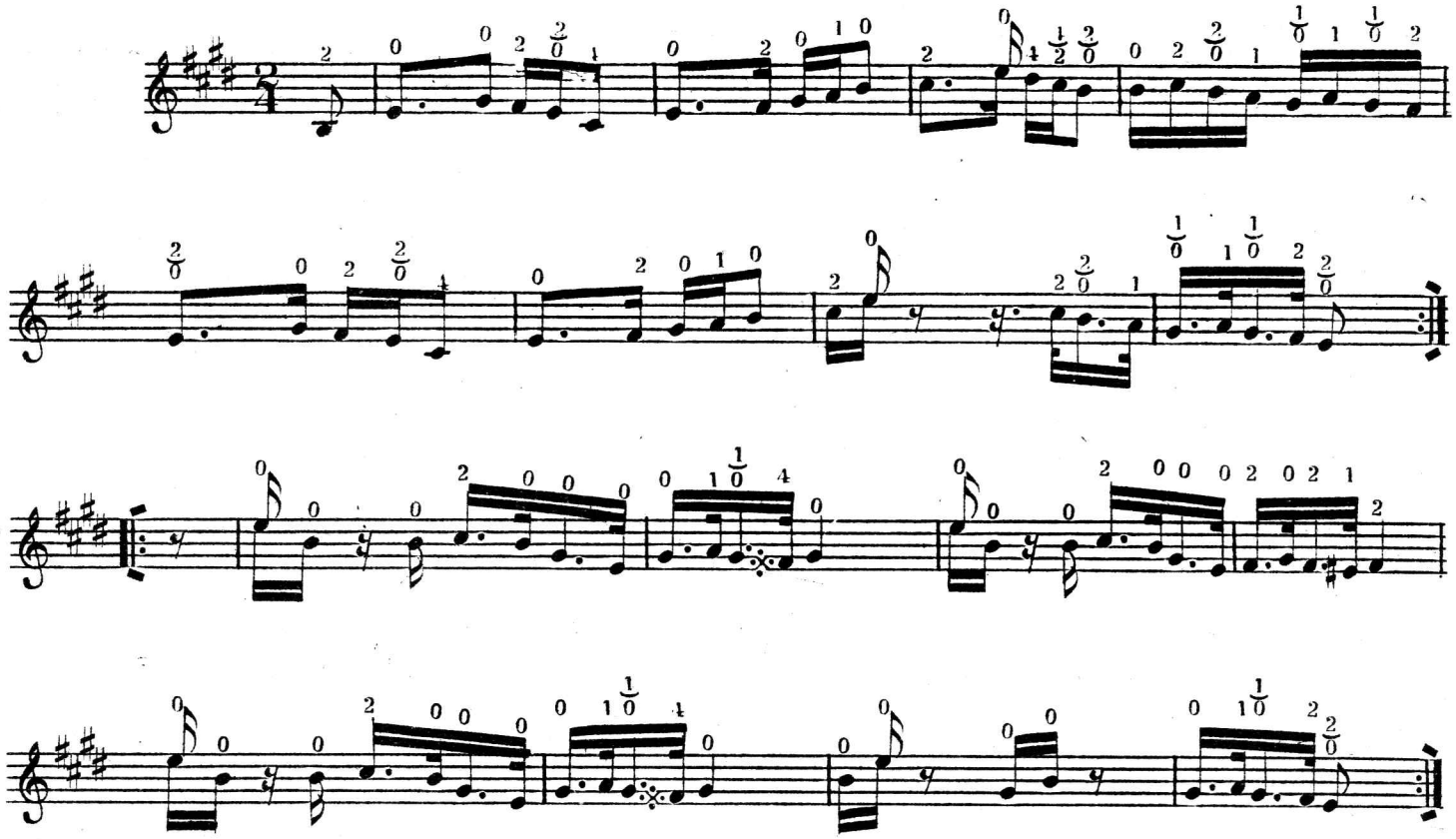
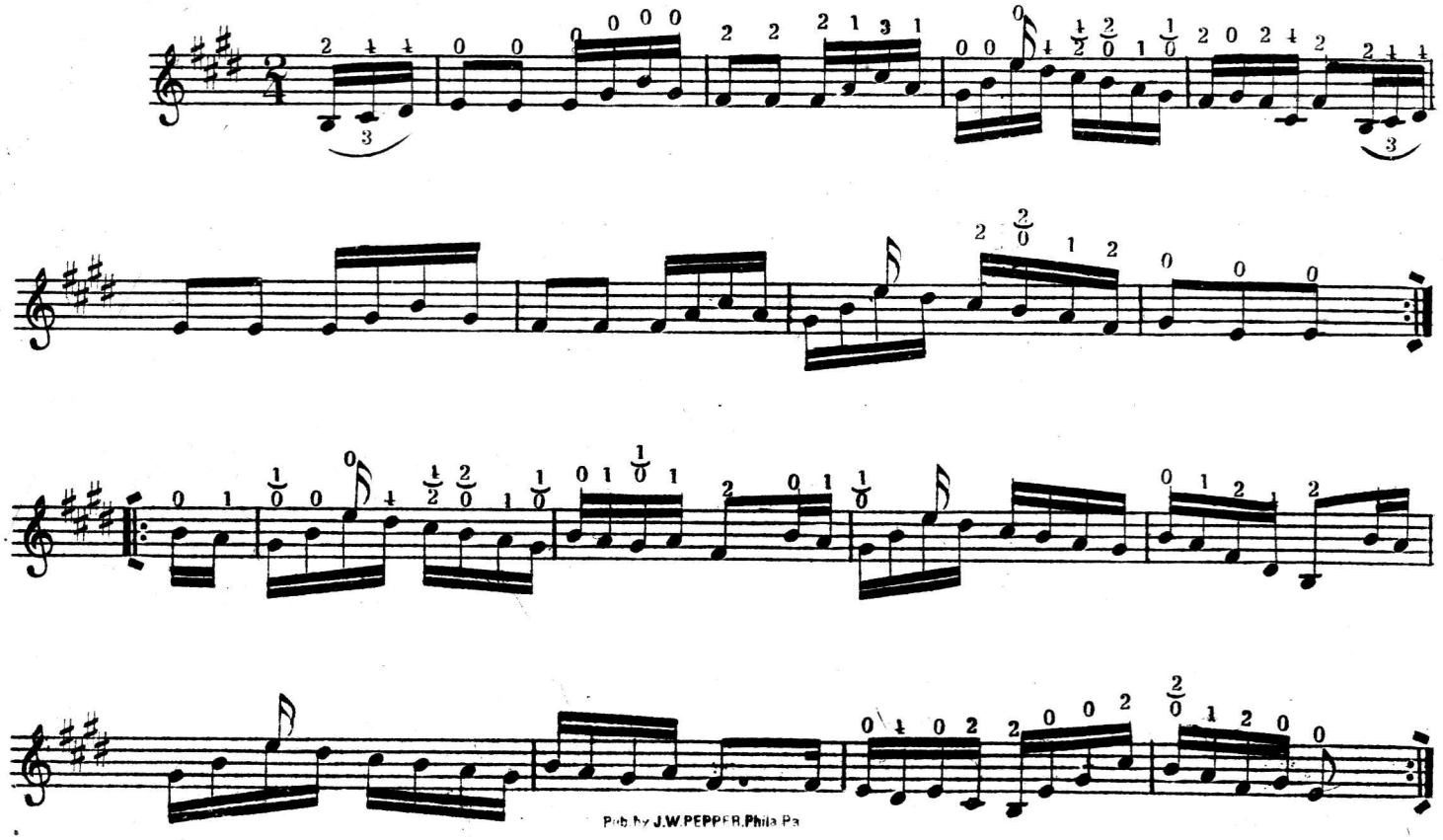
City Cadets March.

Mc GINLEY'S REEL.



DICK DEADEYE HORNPIPE.



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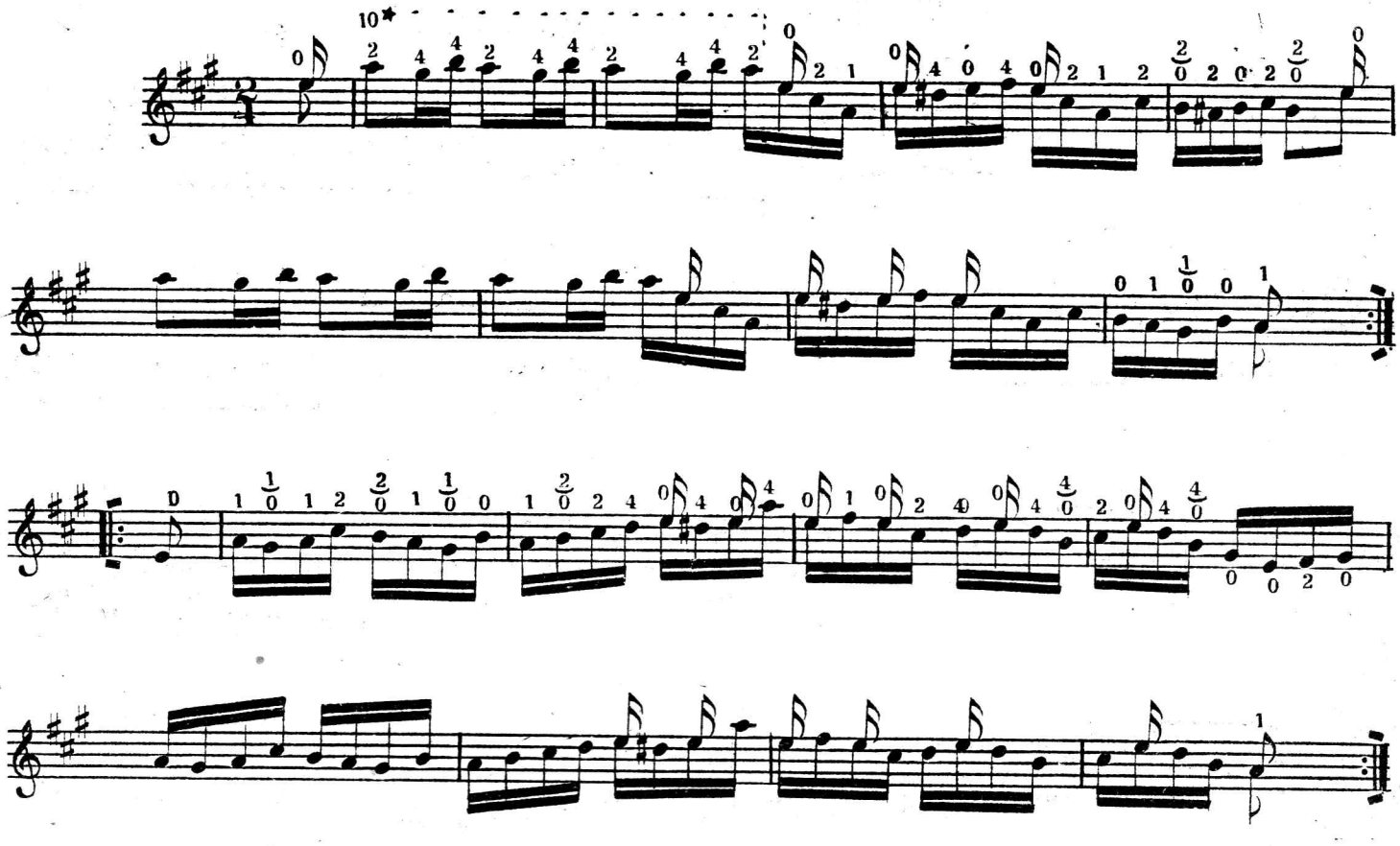
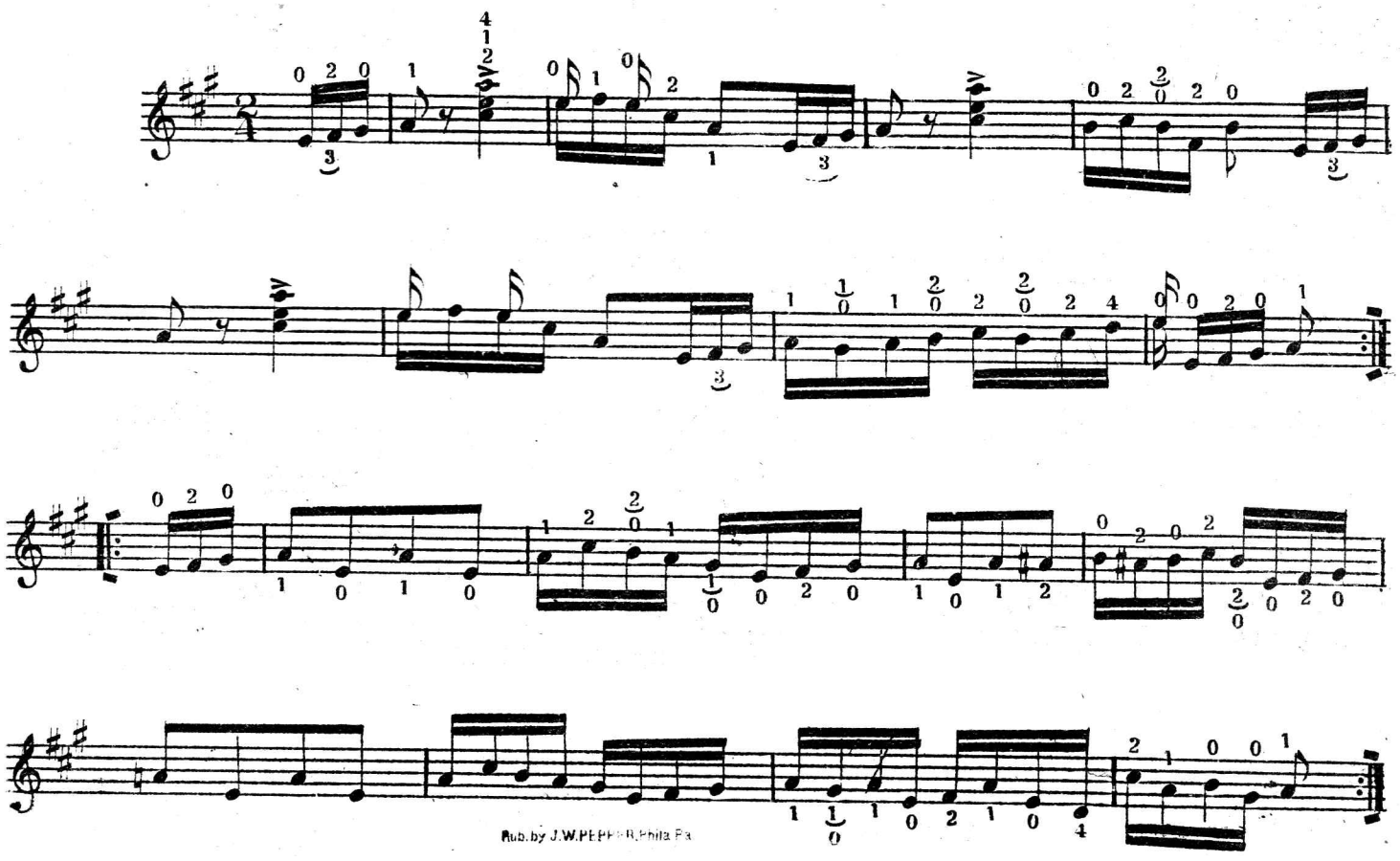
THE BOSS REEL.



TROUBLE BEGINS REEL.



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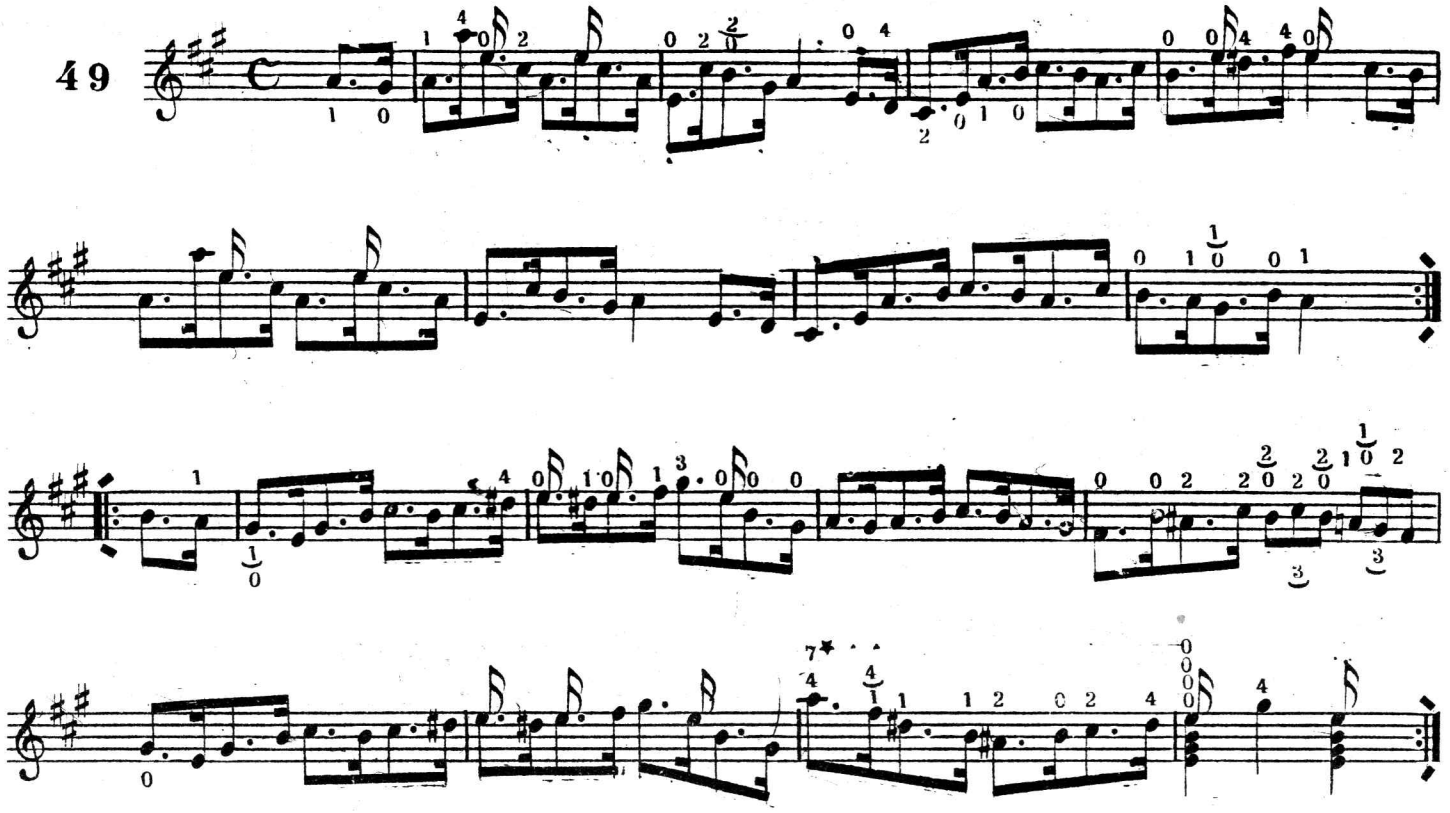
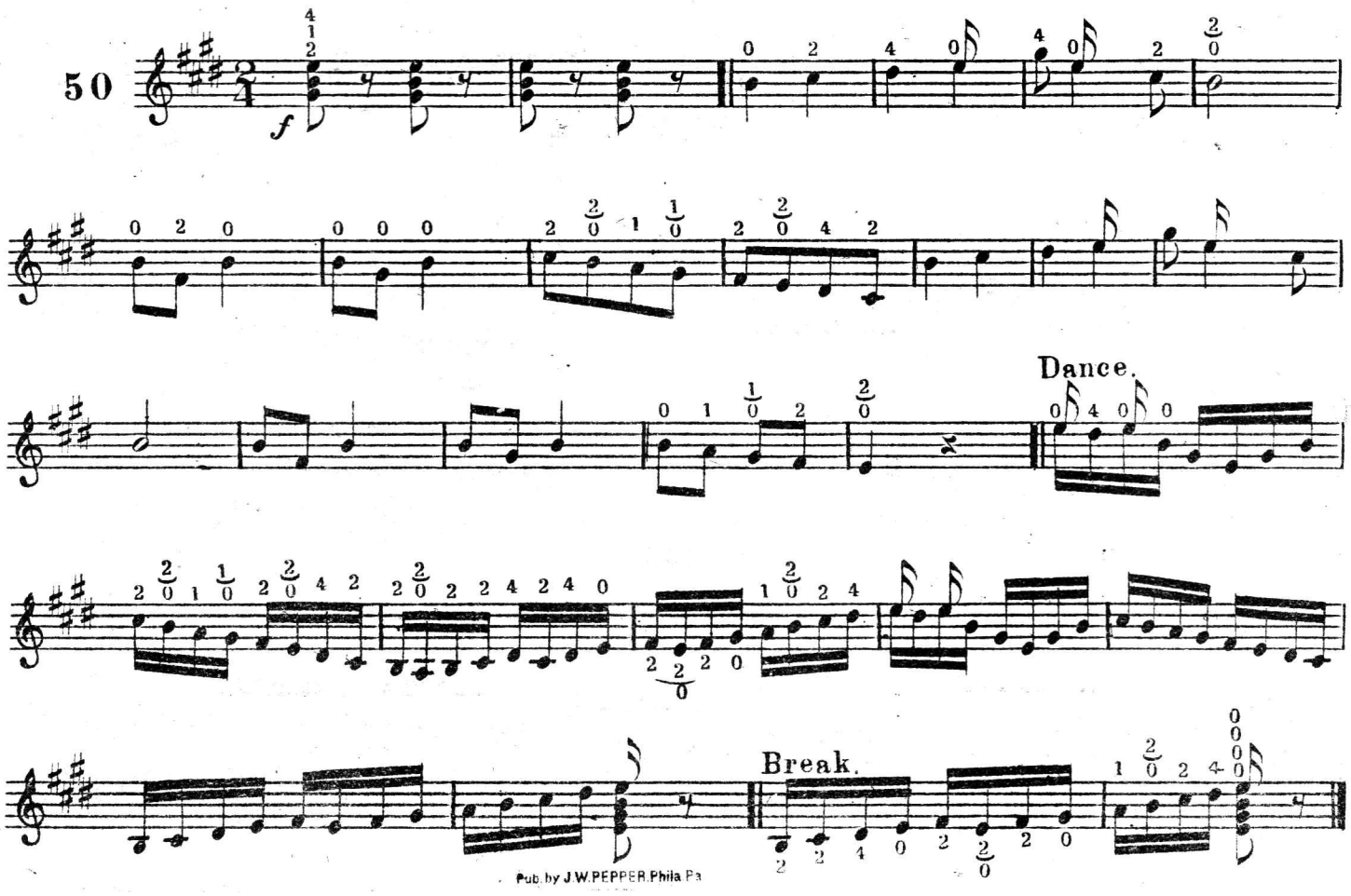
JUST THE THING CLOG DANCE.

49



ROLL DOWN THE CURTAIN WALK AROUND.

50



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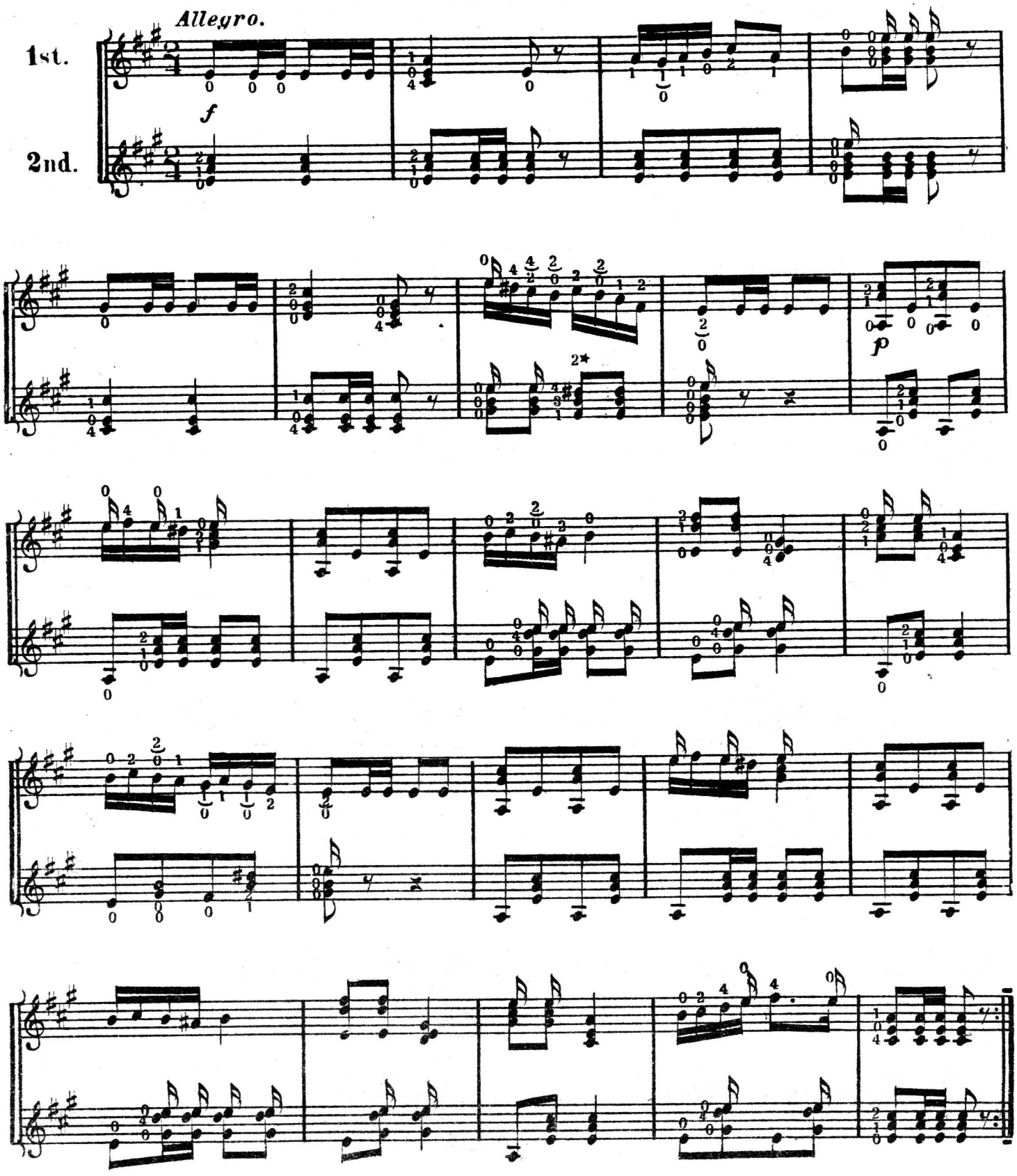
BONANZA. QUICKSTEP

FOR TWO BANJOS.

Arr: by A. Baur.



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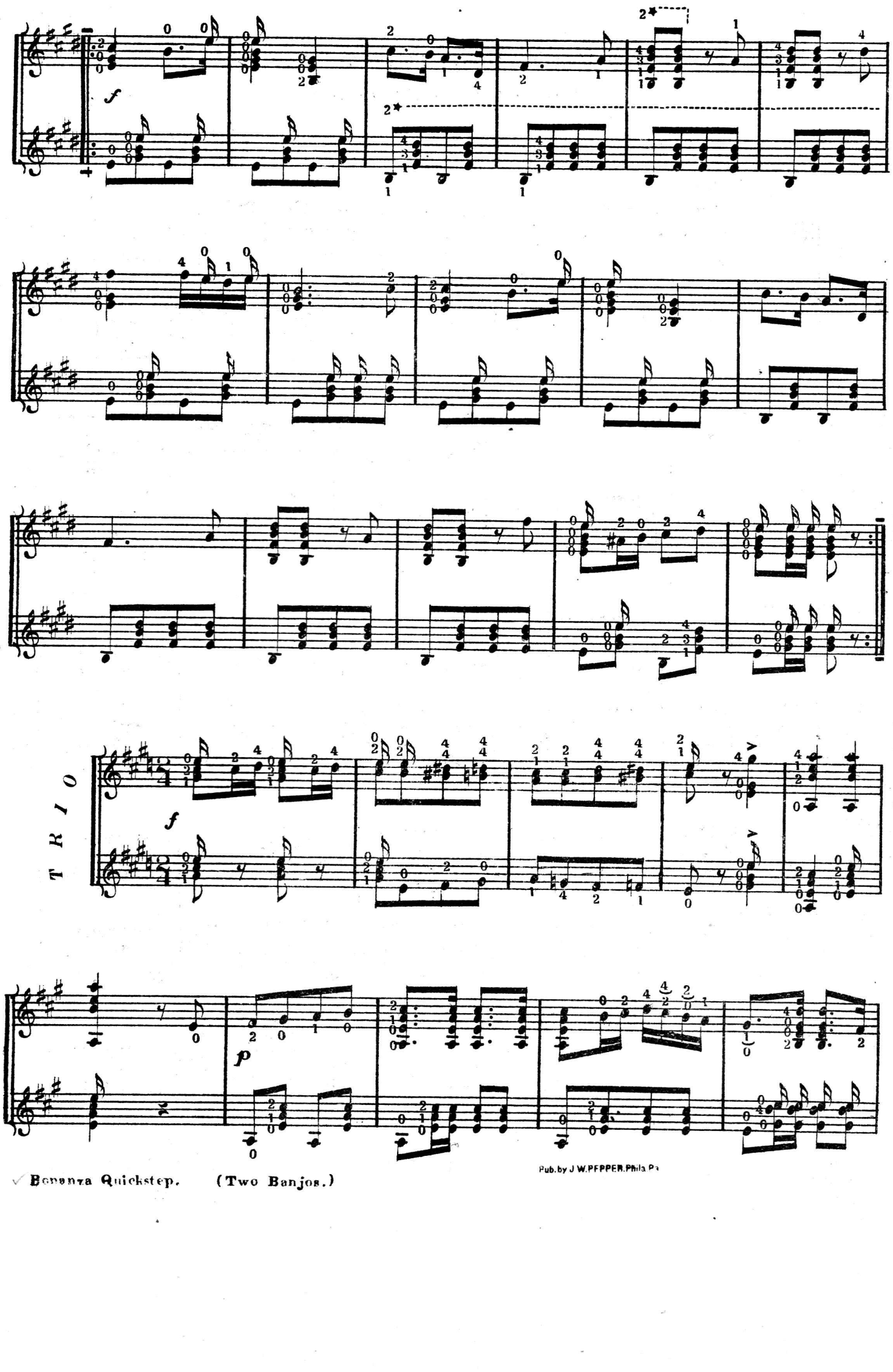

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ff

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BLUE BIRD POLKA

FOR TWO BANJOS

Arr. by A. Baur.

Moderato.

Polka.

1st.

2nd.

f

p *rit*

ff

p

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TRIO

p

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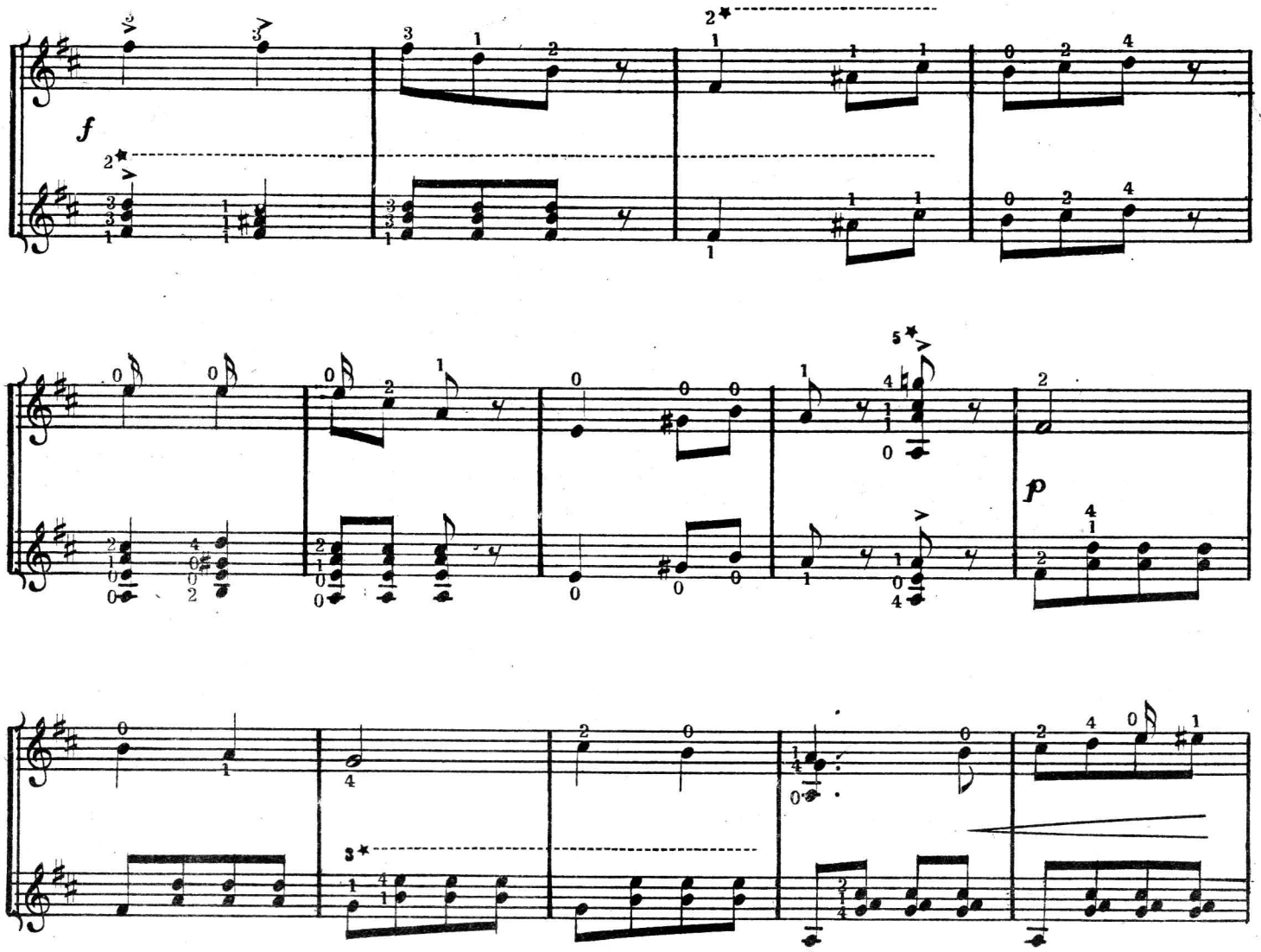

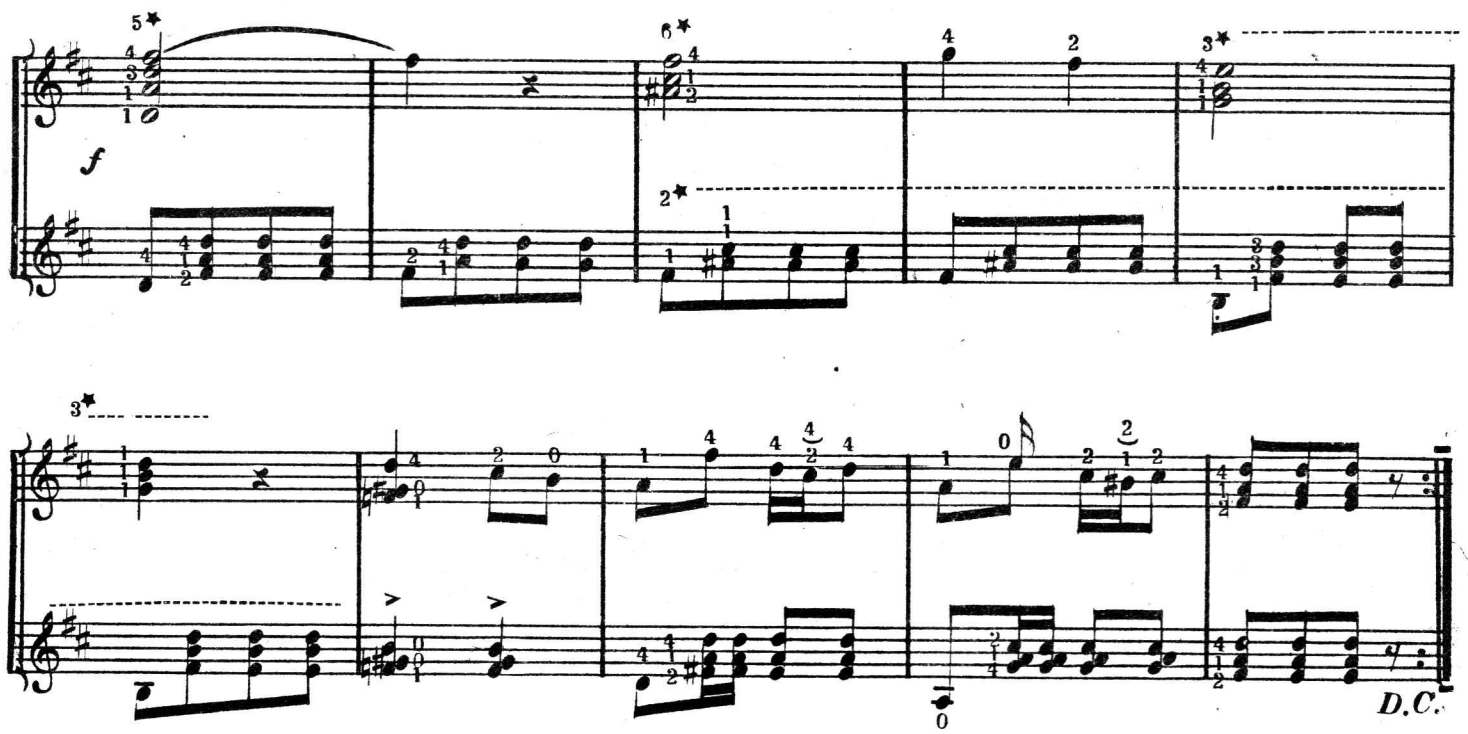

Blue Bird Polka. (Two Banjos.)

Pub.by J.W.PEPPER.Phila.Pa

BEST SHOT QUICKSTEP

FOR TWO BANJOS

Arr: by A. Baur.

1st.

2nd.

f

p

ff

p

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TRIO

f

p

mf

f

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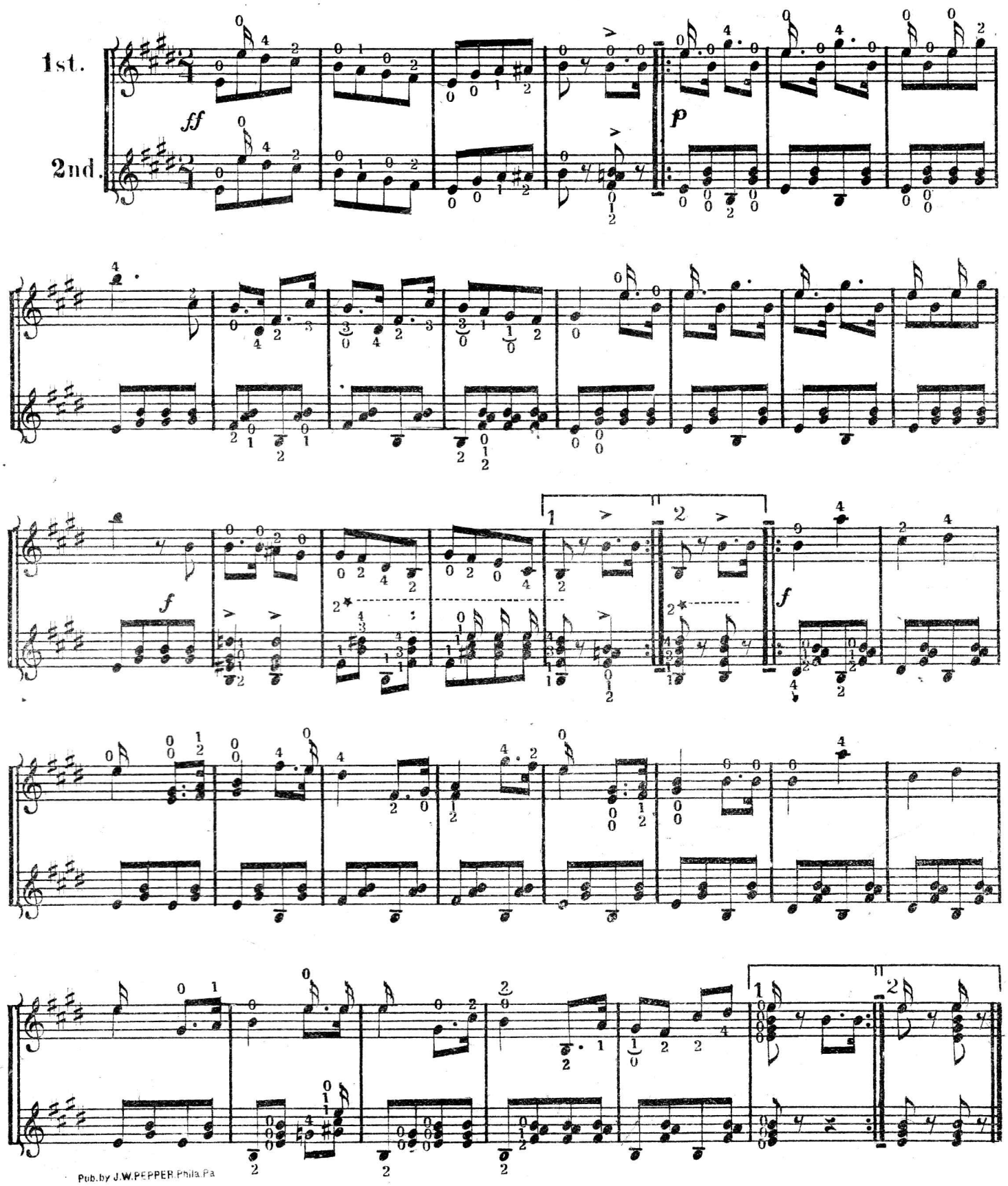
Best Shot Quickstep. (Two Banjos.)

PHONOGRAPH GALOP

FOR TWO BANJOS.

Arr. by A. Baur.



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TRIO

p

f

p

f

D.C.

Phonograph Galop. Two Banjos.

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FIELD DAY WALTZ

FOR TWO BANJOS.

Arr. by A. Baur.

Maestoso.

1st.

2nd.

f

Andante Moderato.

f

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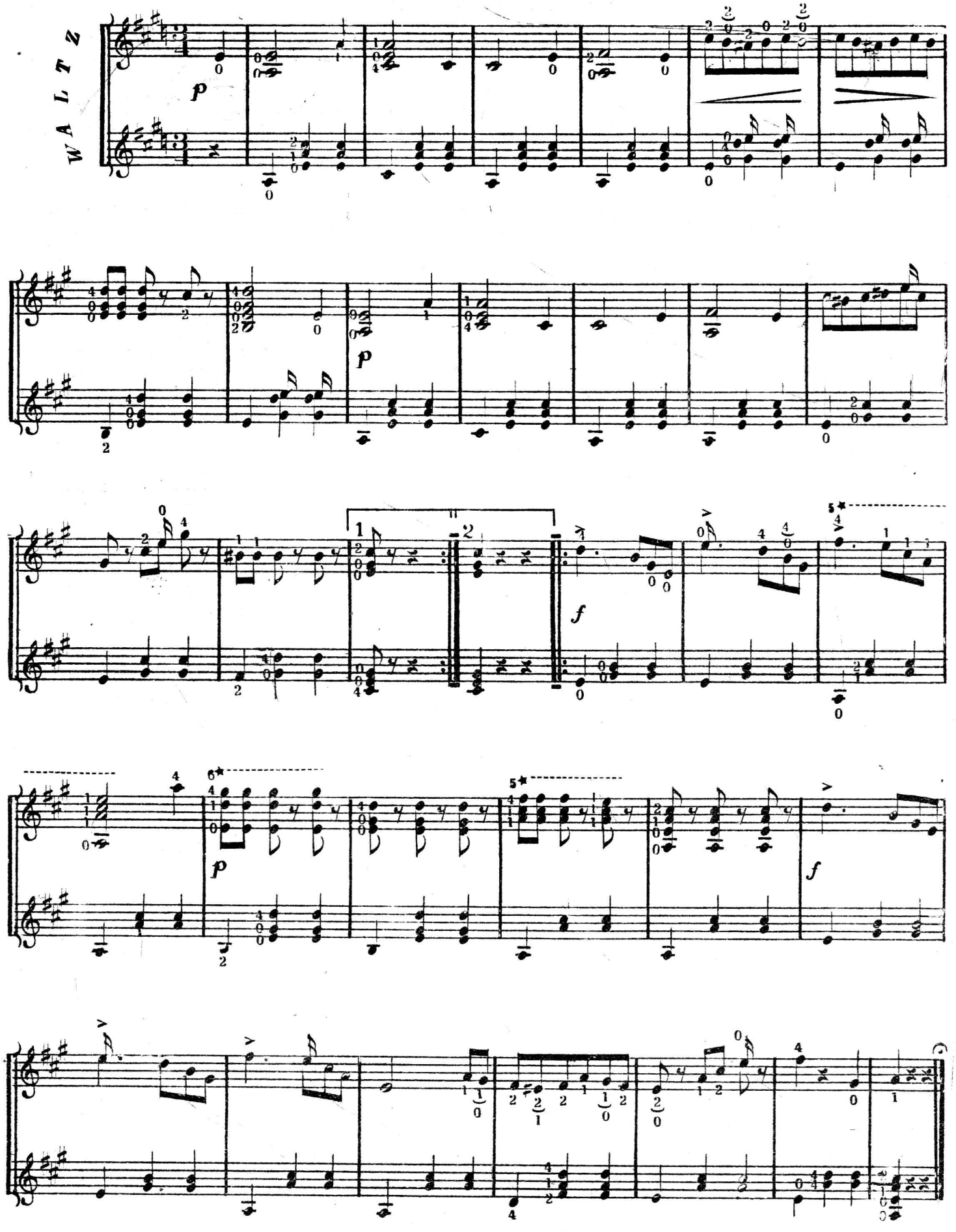
WALTZ



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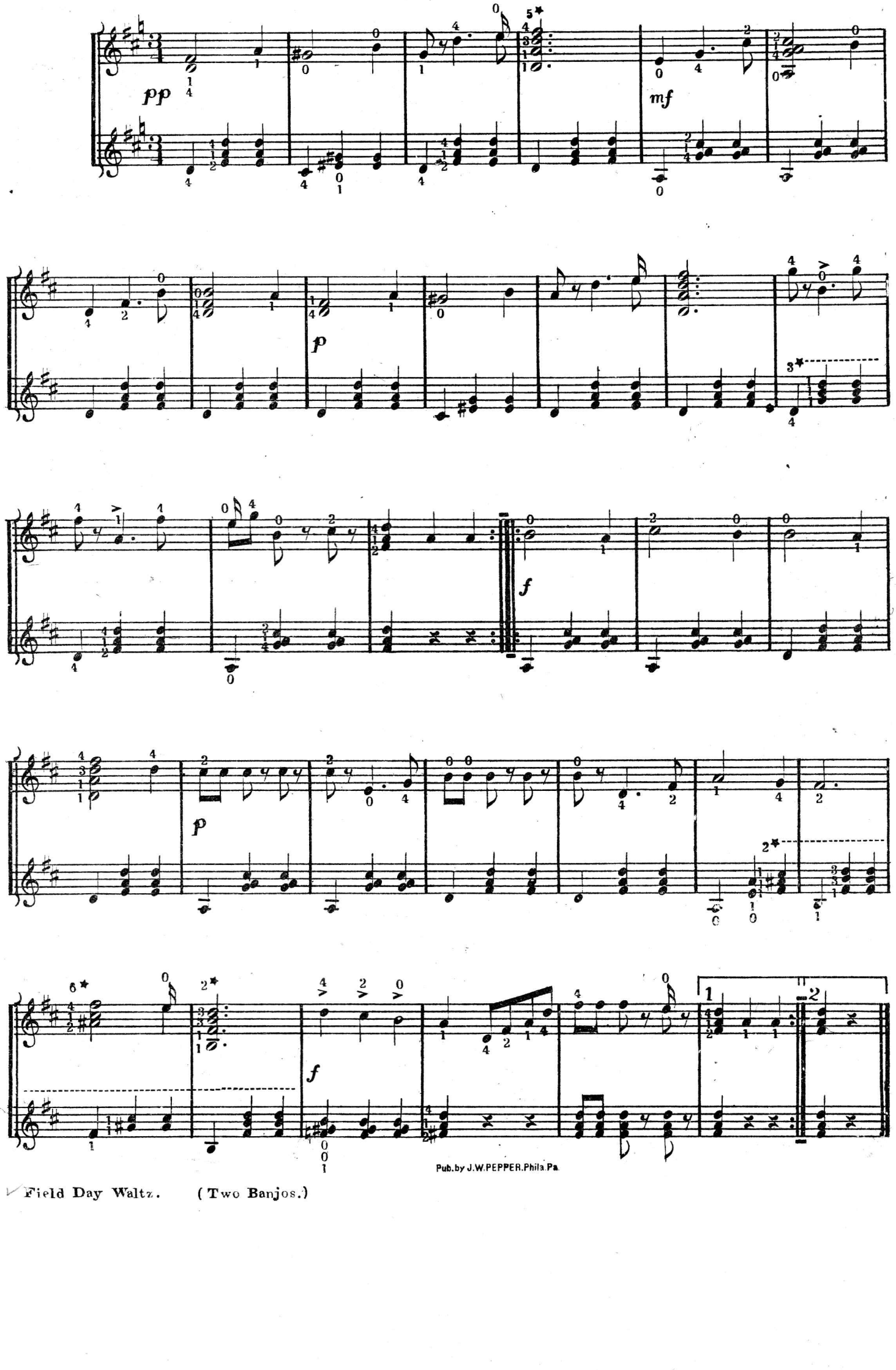

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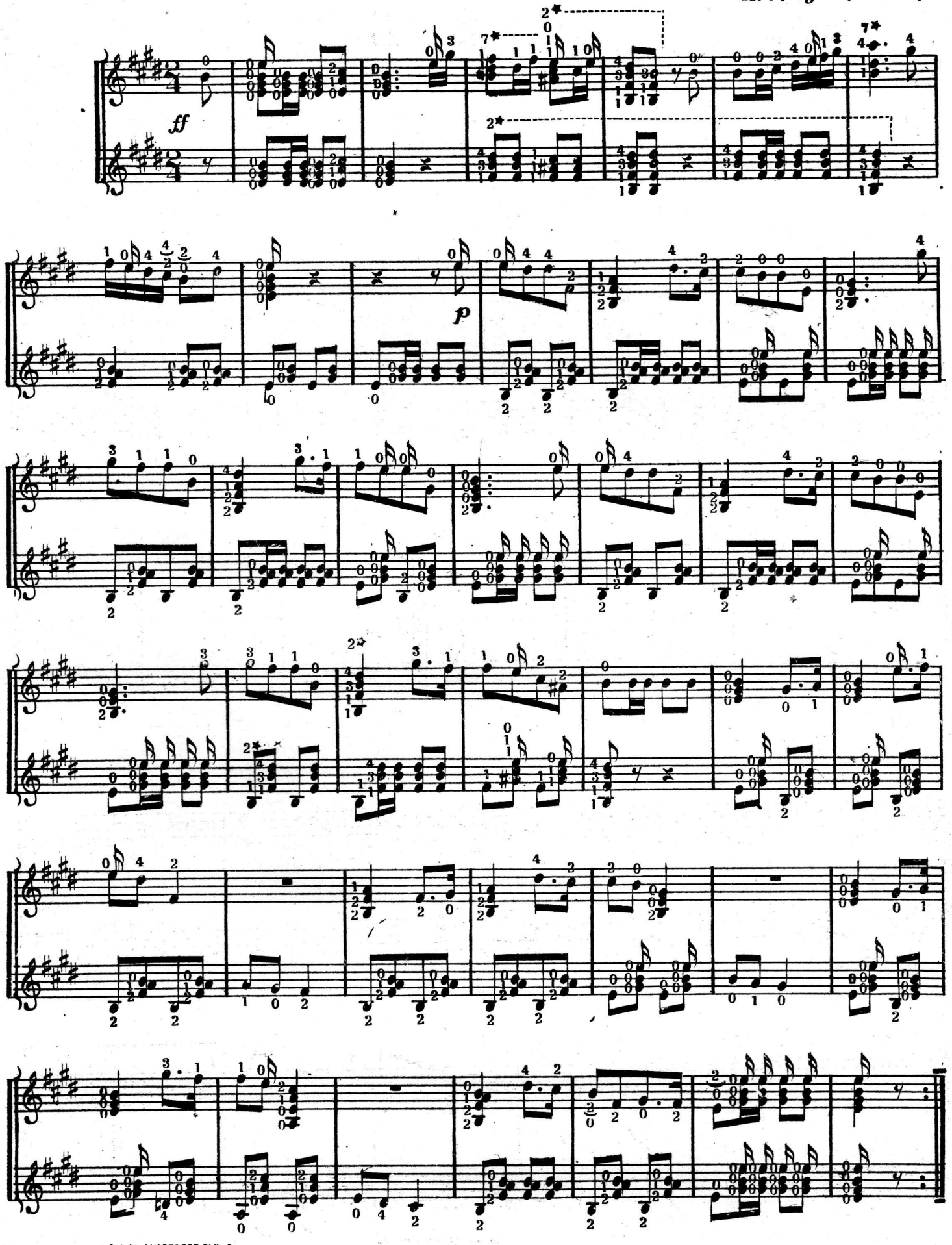
Field Day Waltz. (Two Banjos.)

NEW WORLD QUICKSTEP

FOR TWO BANJOS.

Arr: by A. Baur.



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TRIO

p

ff

p

ff

ff

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CLARINDA POLKA

FOR TWO BANJOS.

Arr. by A. Baur.

1st.

2nd.

p

ff

TRIO

p

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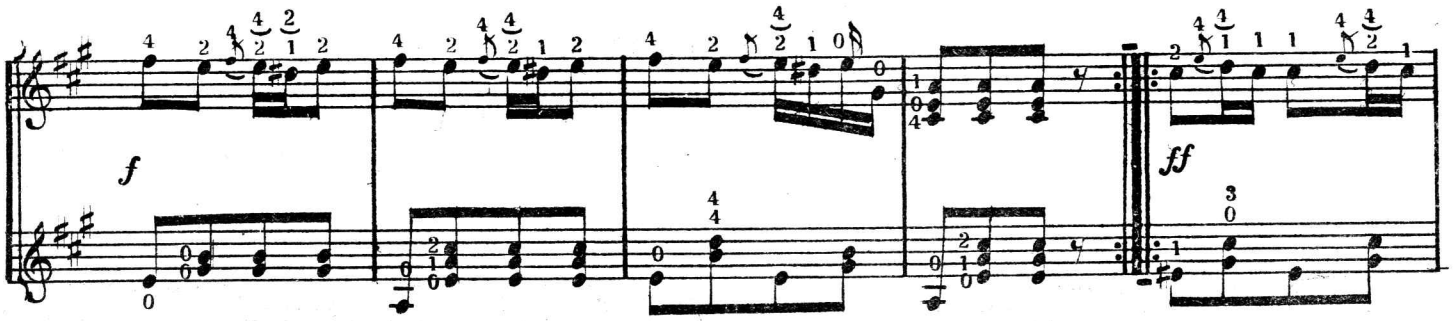

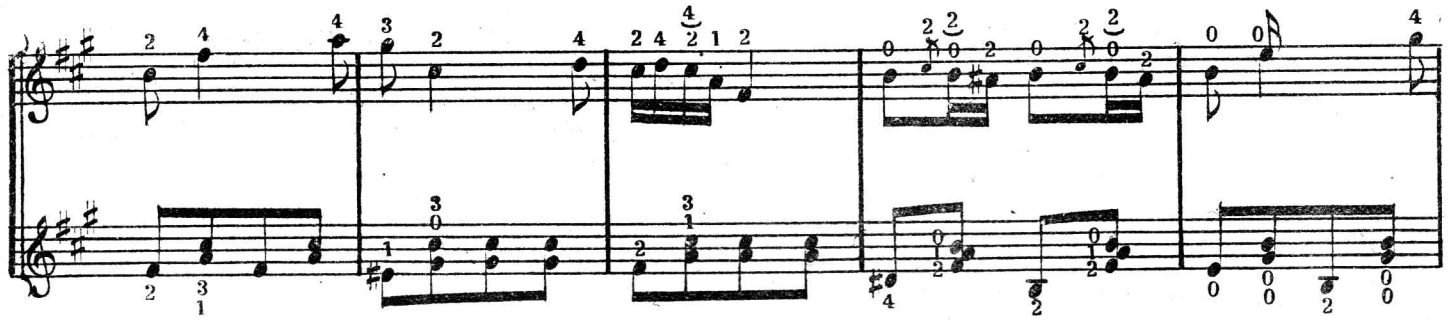

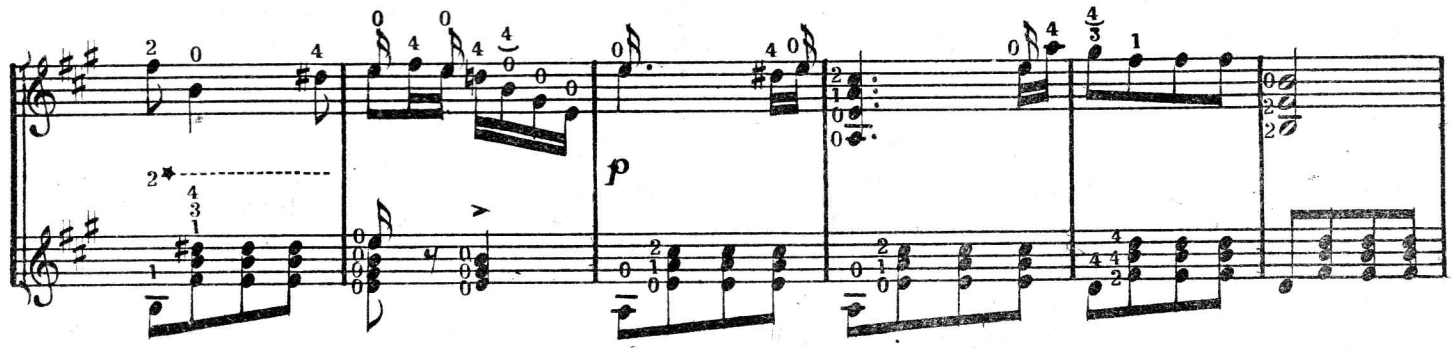

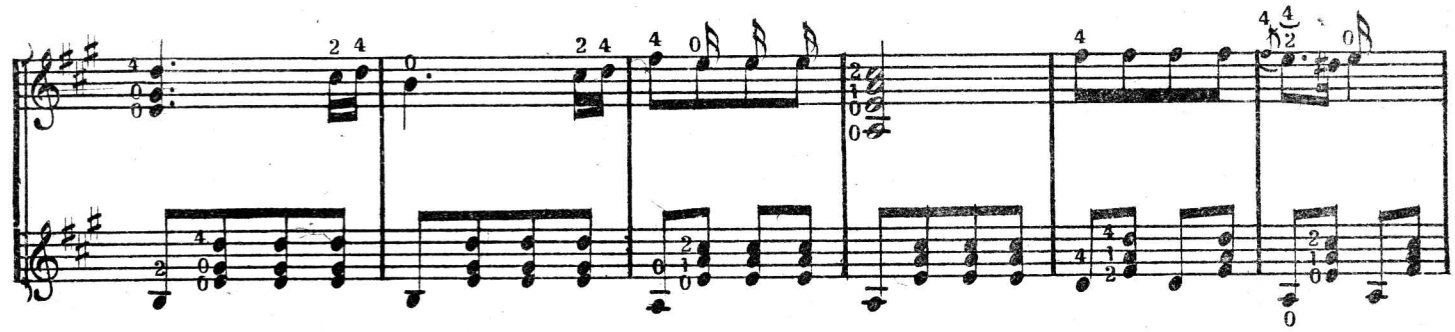

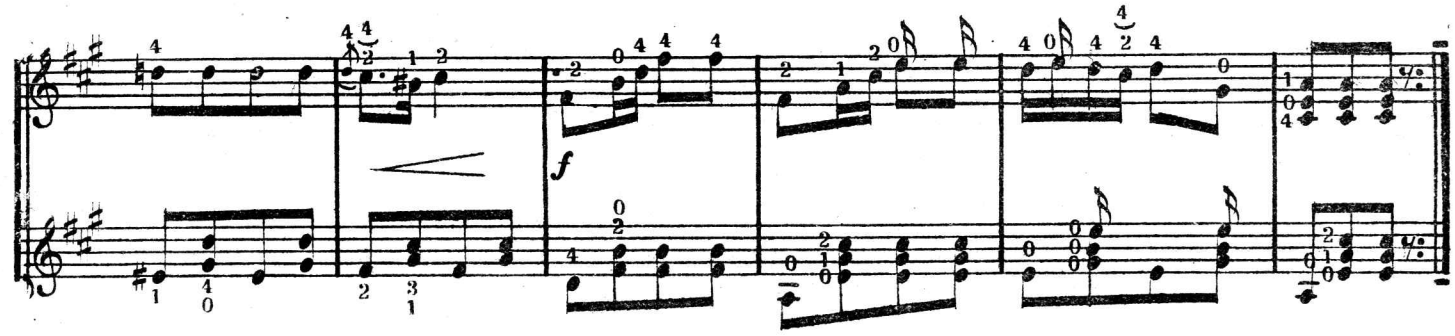

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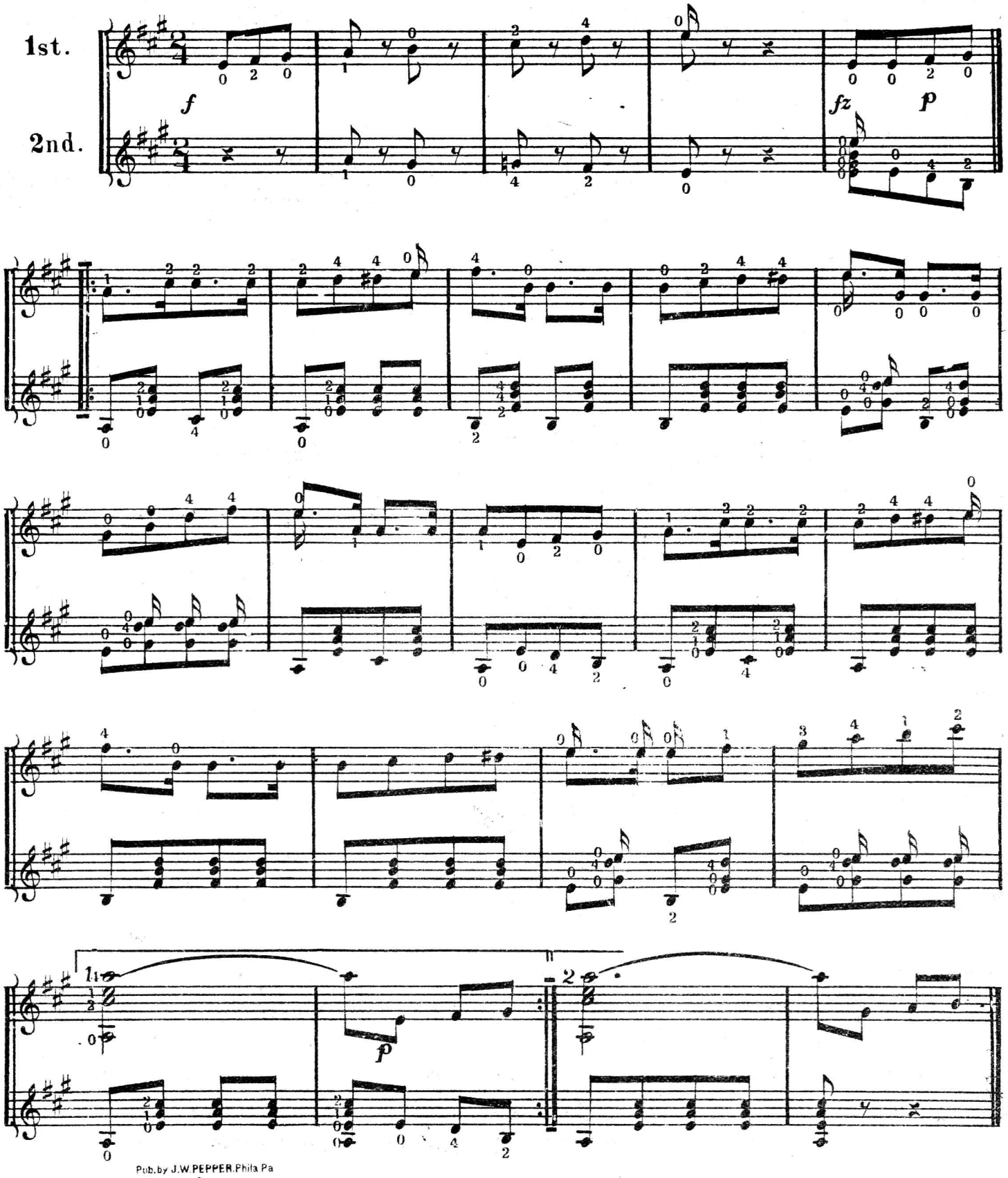
CHRISTMAS CHIMES GALOP

FOR TWO BANJOS

Arr: by A. Baur.



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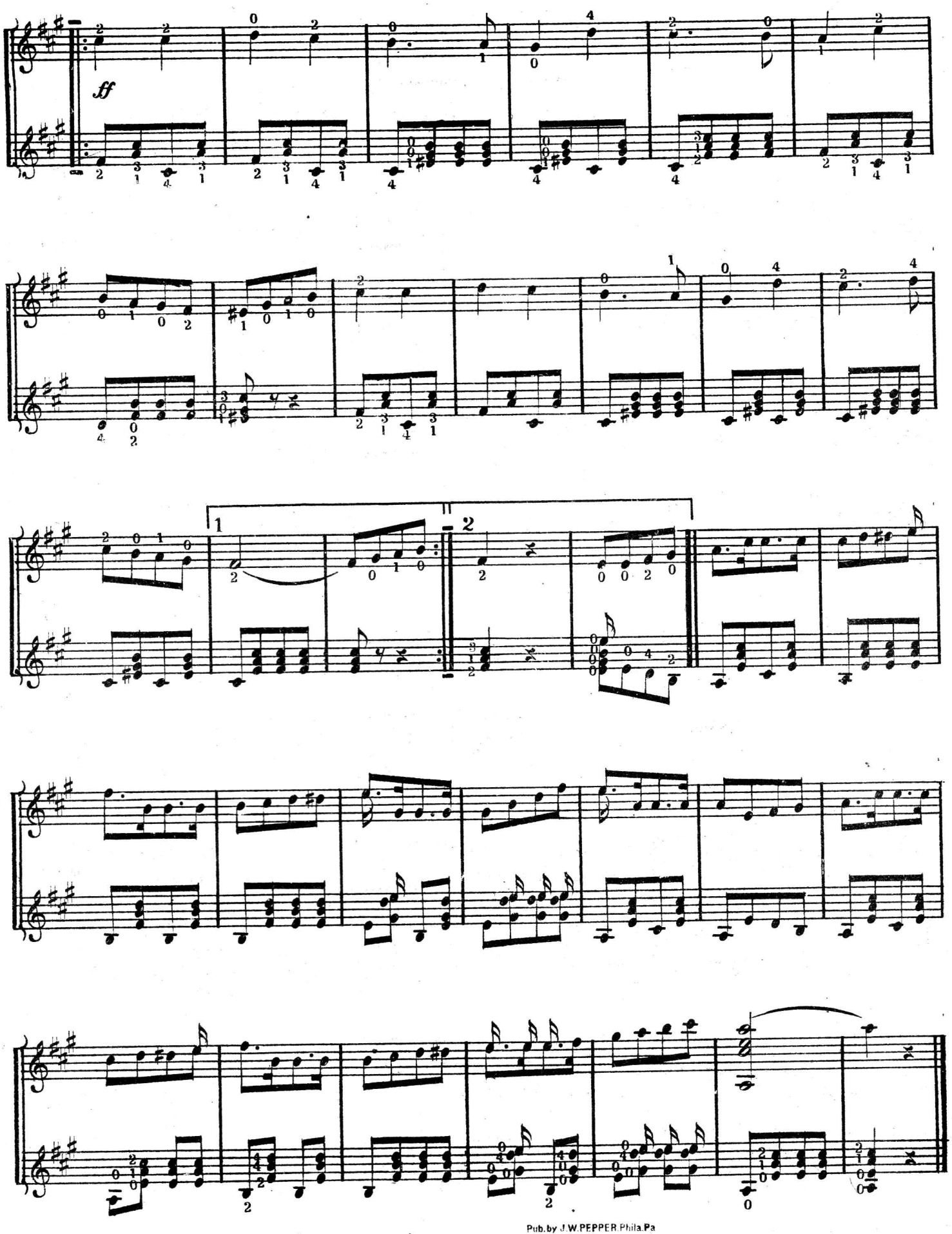

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TRIO

CODA

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ANDANTE AND WALTZ "EMMA"

FOR TWO BANJOS.

Arr: by A. Baur.

Andante.

1st.

2nd.

ff

p

Moderato.

f

ff

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WALTZ

ff

f

p

1

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TRIO

f

p

cres

f

p

ff

ff

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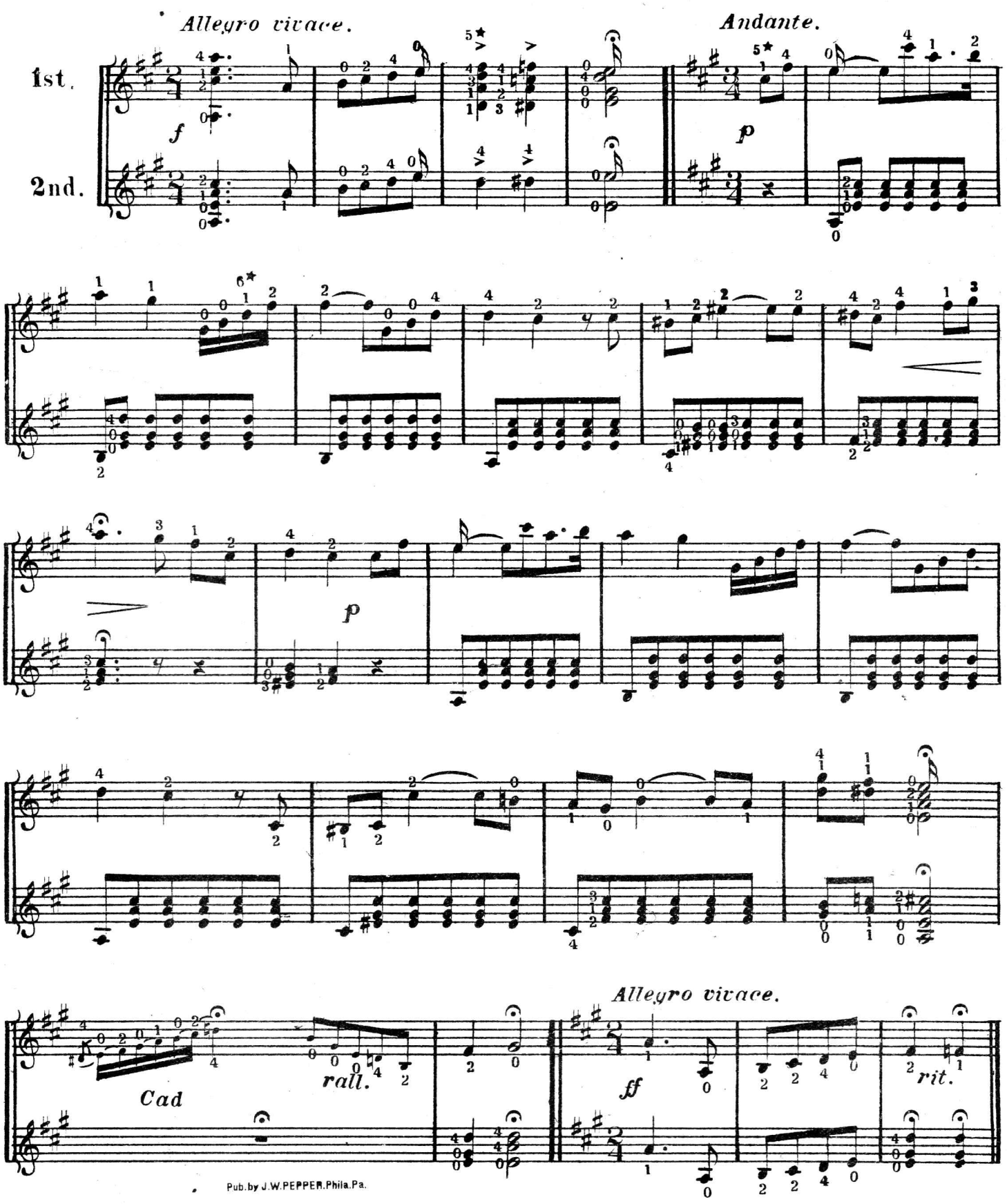
LINDEN WALTZ

FOR TWO BANJOS

Arr. by A. Baur.



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WALTZ

p

f

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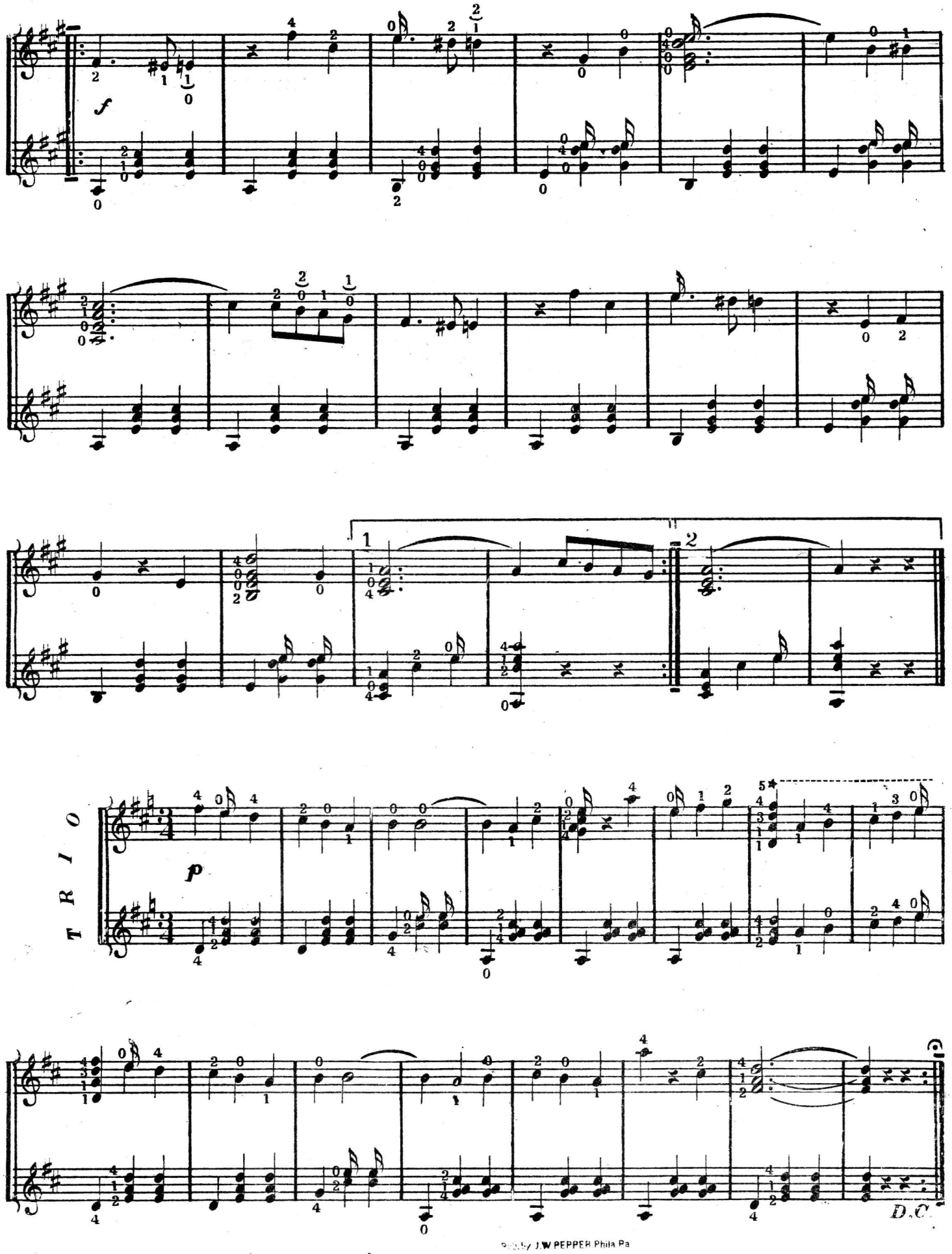

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Linden Waltz. (Two Banjos.)

AMERICUS QUICKSTEP

FOR TWO BANJOS.

Arr. by A. Baur.

1st.

2nd.

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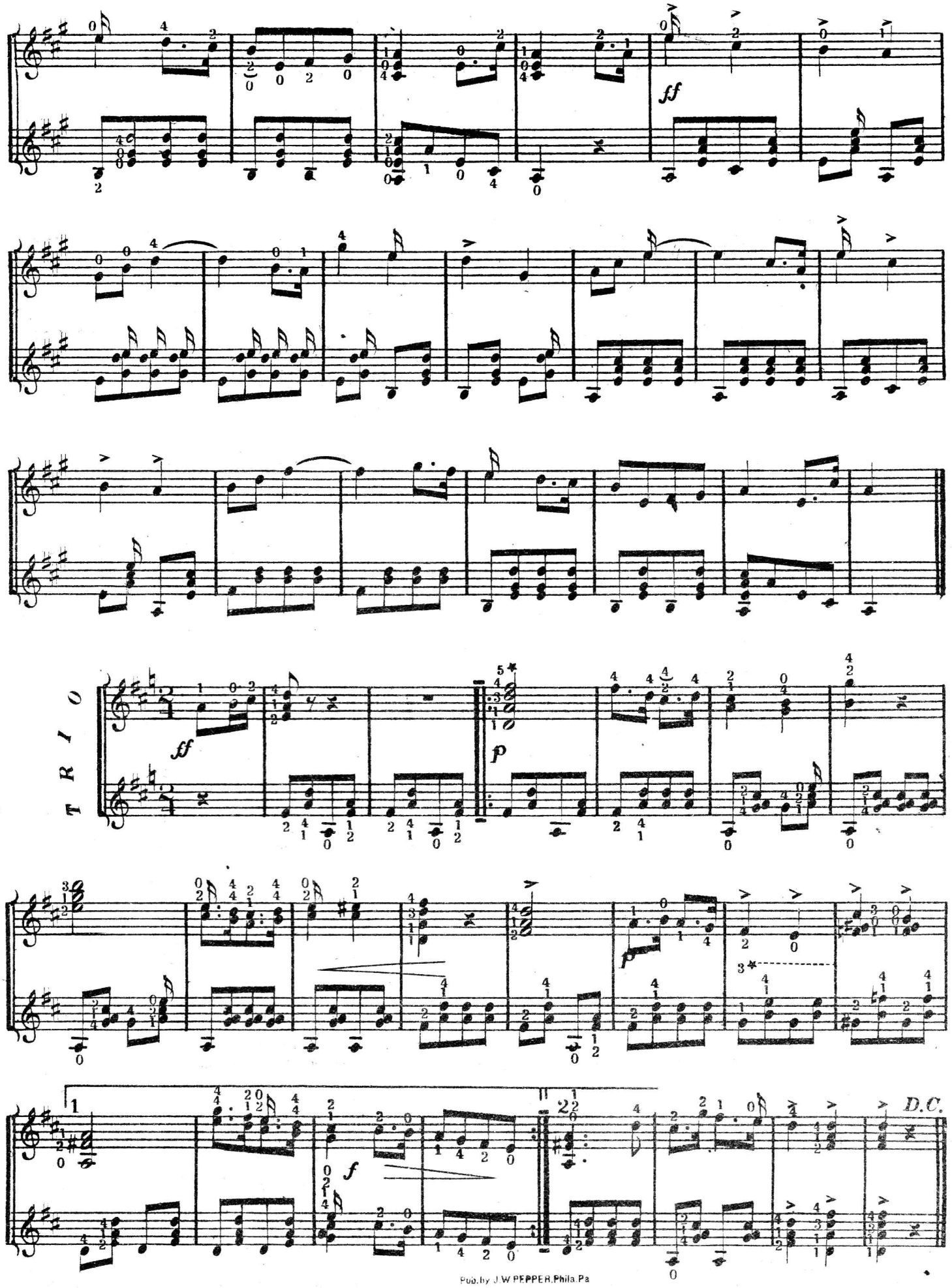

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LITTLE BIRDS ARE SLEEPING.

LULLABY AND CHORUS.

Arr: for Banjo by A.BAUR.

Moderato.

cresc. *p* *dim.*

Voice.

1. Come 'tis bed - time darl - ing, Lit - tle birds have gone to rest;
2. *Lit - tle eyes are blink-ing, Lit - tle lids are fall - ing down;*
3. Yes 'tis bed - time darl - ing, For you climb up mam - ma's knee;

Banjo.

p

Sweet - ly they are sleep - ing, Sleeping in their co - sy nest.
Some one's ve - ry sleep - y, And must want a snow white gown.
She will now un - dress you, Soon in fai - ry - land you'll be.

Come and bring your
'Tis for my own
In your gown so

Cont. P. 126

Pub. by J.W. PEPPER, Phila. Pa.

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Life's sweet mer - ry Spring-time soon is o - ver,
Pi - ty 'tis the days roll on so swift - ly;
Wish - ing that the world may deal with light - ly,

Hap - pi - est of mo - ments glide a - way, Youths, a-round of pleasure
Pi - ty 'tis old time will ne'er stand still; That our life is not one
Those whose hap - py spring-time's gone and past; Wish - ing that good Fortune's

let us treas - ure, Ev - 'ry hap-py mo - ment while we may.
glo - rious spring - time, Pass-ing on to leave us youth - ful still.
smiles be kind - ly, Mak-ing each year hap-pier than the last.

CHORUS.

Trip - ping o'er the hills amongst the but - ter - cups and dais - ies,

Roam - ing thro' the fields, amongst the new mown hay; When the mer - ry spring-time's

clad in fair - est flow - ers, Life seems like a dream on a bright May day.

Pub. by J.W.PEPPER, Phila. Pa

LITTLE GOLDEN SUNBEAM.

SONG AND CHORUS.

(*J.S.Cox.*)

Arr:for Banjo by A.BAUR.

Moderato.

p

f

Voice.

1. Lit - tle gol - den sun - beam, Beam - ing now a -
2. *Lit - tle gol - den sun - beam, From the shin - ing*
3. Lit - tle gol - den sun - beam, Shin - ing now a -

p

Banjo.

bove_____ Once our joy and sun - shine,
*shore*_____ *Of our home the darl - ing,*
bove_____ Beam - ing in the glo - ry,

pp *cres . . cen . . . . do.*

Of our hearts the love_____ Lips so like a cher-ry,
*Will you come no more*_____ *How we miss your foot-step,*
Of the land of love_____ Pret-ty lit - tle fai - ry,

f col voce *p*

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Pret - ty eyes of blue_____ Voice so sweet and
Mu - sic to us all_____ Shall we nev - er
With the sun - ny hair_____ Cheeks so red and

mf

mer - ry, Smile so sun - ny too_____
hear it, Ring - ing thro' the hall_____
mer - ry, Face so bright and fair_____

rit. *rit.*

pp

CHORUS.
a tempo.

You will nev - - er meet us,

Smil - ing at the door_____ Will you come to

greet us, On the gold - en shore

Symphony. D.S.

f

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TRIPPING O'ER THE HILLS.

SONG AND CHORUS.

(W.S.Milton.)

Arr:for Banjo by A.BAUR.

Tempo di Schottische.

f

Voice.

1. Trip - ping o'er the hills, a - mongst the but - ter - cups and dai - sies,
2. *Trip - ping thro' the sun - ny hours_ feet as light as fair - ies,*
3. Trip ping on so mer - ri - ly, our laughter mak - ing mu - sic,

p Banjo.

Roam - ing thro' the fields amongst the new mown hay; When the mer - ry spring - times
Eyes that sparkle hearts as yet un-known to care; Time comes round too soon a-las to
Sweet as e'er the rip - ples of the purl - ing stream; Singing on so mer - ri - ly, with

clad in fair-est flow - ers, Life seems like a dream on a bright May day,
tell us all what care is, Let us for the time be-lieve the world most fair;
ne'er a thought to dark - en, Moments fly - ing swift ly as a sweet day dream,

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Cont. p. 122

treas - ures, We will put them all a way
treas - ure, Moth - er, pret - ty clothes will keep
pret ty, You will kneel by mo - thers chair

cresc.

For you're tir - - ed play - ing, Singing like a bird all day.
Till the birds to - mor - row, Wake my dar-ling up from sleep.
Put wee hands to - geth - er, Say your lit - tle ba - by prayer.

f

Lit - tle birds are sleeping, With their heads be - neath their wing.

cresc. *rit.*

They will wake my dar - - - - ling, When their morning song they sing.

cresc. *f* *rit.*

CHORUS.

p *Birds are sleeping, Birds are sleeping, Birds are sleeping, With their heads beneath their wing,*

ff *p* *f* *rit.*

a tempo. *cresc.*

They will wake my dar - ling When their morning song they sing.

p *a tempo.* *cresc.* *f*

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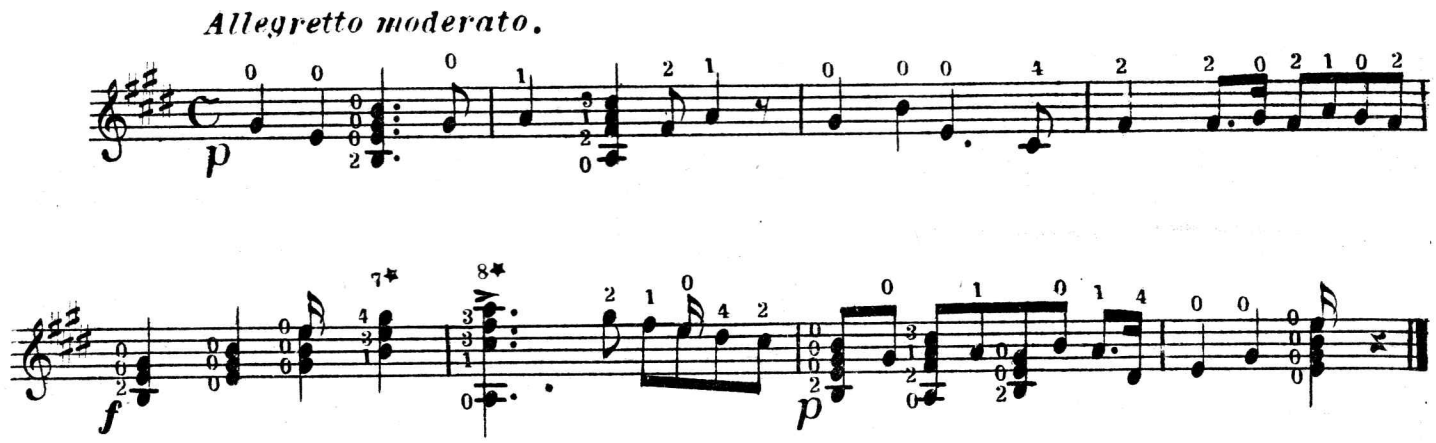
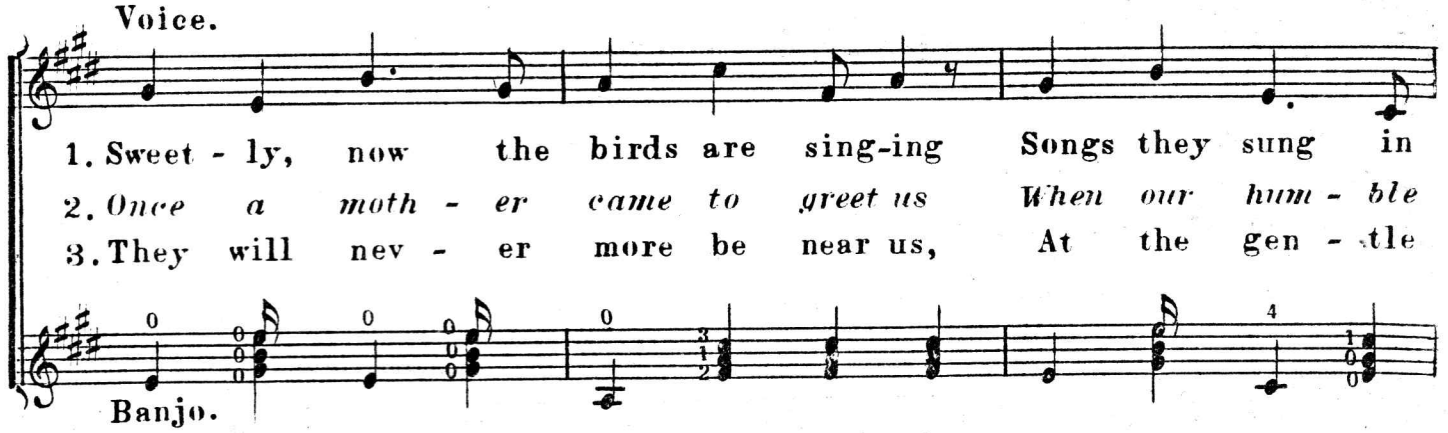
THE OLD FOLKS ARE GONE.

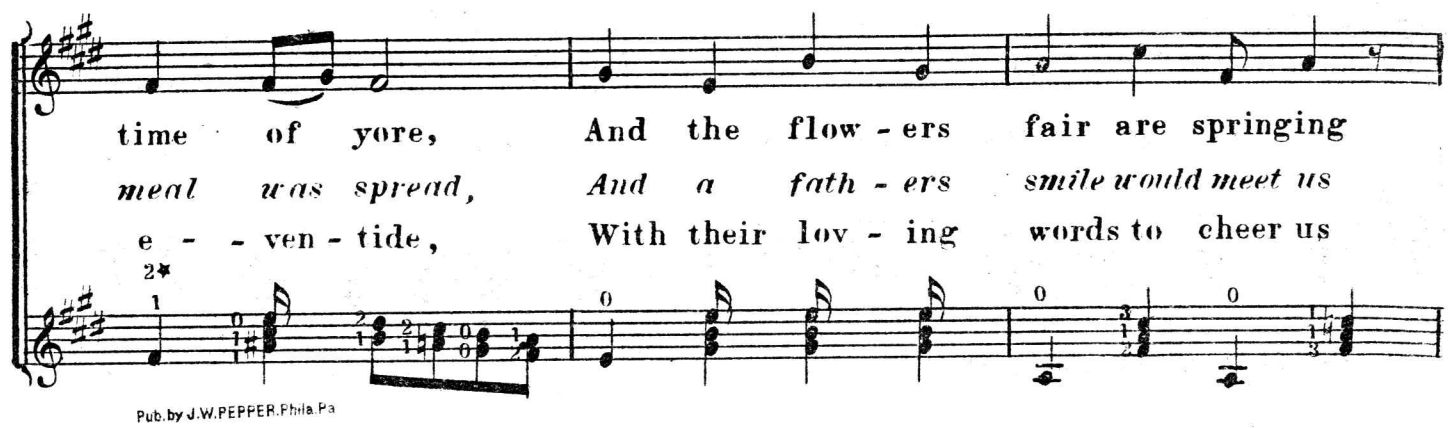
SONG AND CHORUS.

Arr: for Banjo by A.BAUR.

Allegretto moderato.




Voice.
1. Sweet - ly, now the birds are sing-ing Songs they sung in
2. Once a moth - er came to greet us When our hum - ble
3. They will nev - er more be near us, At the gen - tle
Banjo.


time of yore, And the flow - ers fair are springing
meal was spread, And a fath - ers smile would meet us
e - - ven - tide, With their lov - ing words to cheer us

Pub. by J.W.PEPPER.Phila.Pa

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Near our rus-tic cottage door Still the cot is
E'er his lips a blessing said There we loved to
Round the glow-ing fire - - side How we miss them

lone and drear-y, Once so bright in life's may morn
gath - er near them, Round the fire's cheerful glow
from their pla - ces Day by day for them we mourn

For we miss the fa-ces cheery Of the old folks that are gone.
And with fond af - fec-tion hear them Tell the tales of long a - go.
For the kind and cheery fa-ces Of the old folks that are gone.

CHORUS.

All a-round the cot is dreary, Once so bright in life's may morn

rit.

For we miss the fa-ces cheery Of the old folks that are gone.

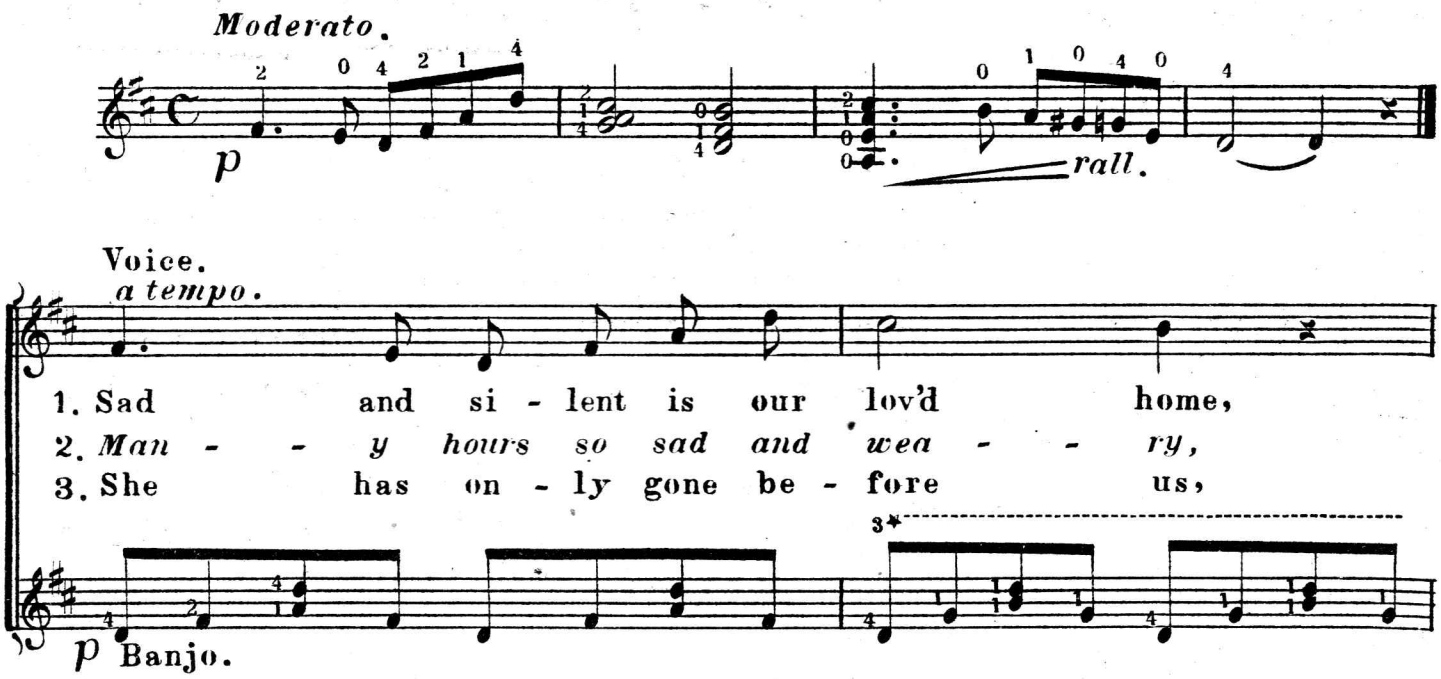
rit.

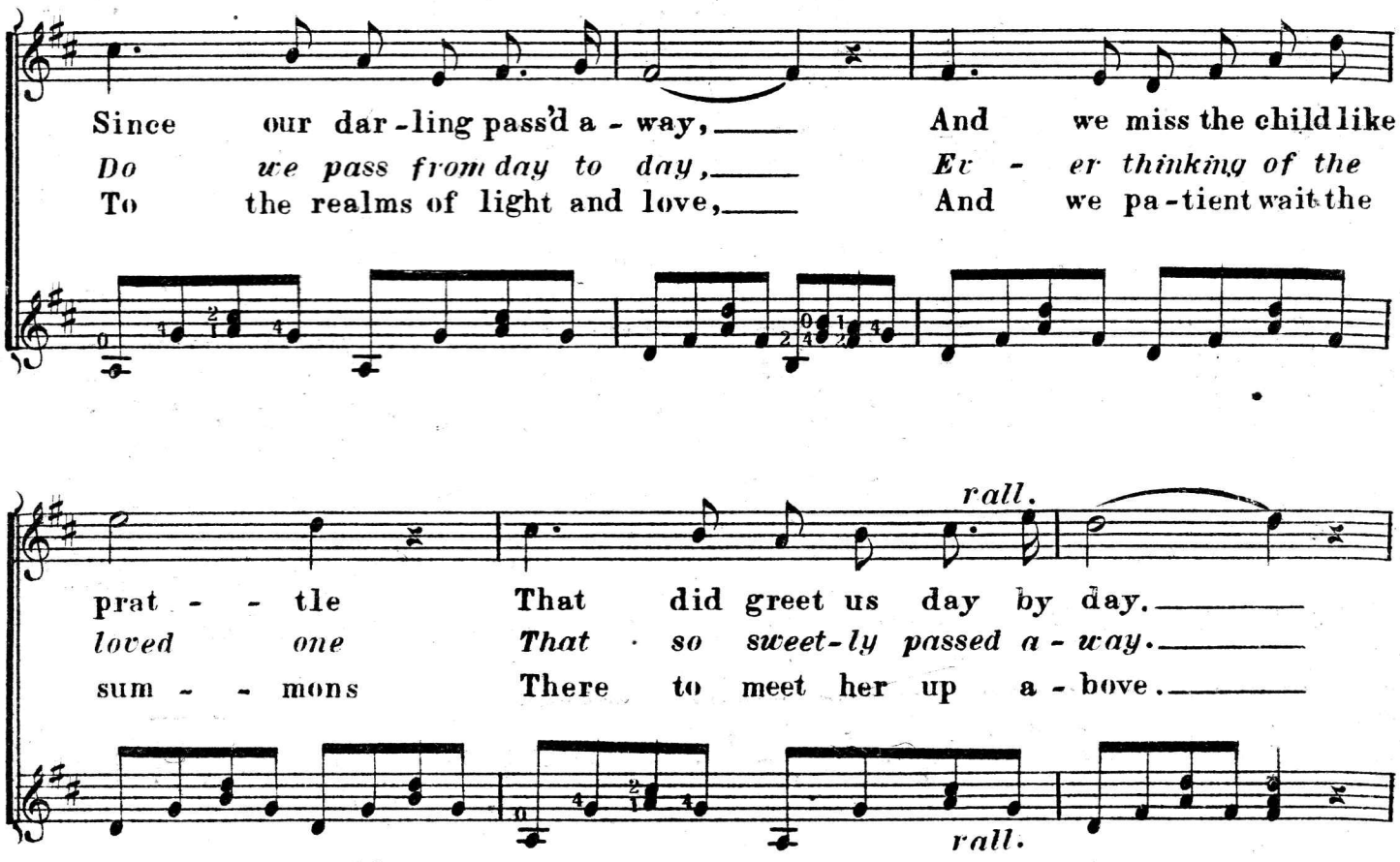
Pub.by J.W.PEPPER.Phila.Pa

WITH THE ANGELS BYE AND BYE.

SONG AND CHORUS.

Arr:for Banjo by A.BAUR.


Moderato.
p
rall.
Voice.
a tempo.
1. Sad and si - lent is our lov'd home,
2. Man - - y hours so sad and wea - - ry,
3. She has on - ly gone be - fore us,
p Banjo.


Since our dar-ling pass'd a - way,
Do we pass from day to day,
To the realms of light and love,
And we miss the child like
Ev - er thinking of the
And we pa-tient wait the
rall.
prat - - tle
loved one
sum - - mons
That did greet us day by day.
That so sweet-ly passed a - way.
There to meet her up a - bove.
rall.

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a tempo.

But we know she is an an - gel With that bright ce - les - tial
And when twi-light gathers o'er us And the an-gel sleep is
There we all will be u - ni - ted With the dear ones gone be -

a tempo.

band. And we hope and pray to meet her
near. Then the fair form we see stand - ing
fore. And with strains of sweet-est mu - sic

rall.

CHORUS.

In that ho - ly heavenly land.
On the oth - er shore so clear.
Praise the Sav - ior ev - er more.

a tempo.

Fare - well darling yes we'll

rall.

cres. *rall.*

meet thee With the an gels bye and bye.

cres. *rall.*

Where there is no tears no part - ing In that heavenly land on high.

p *rall.*

Pub. by J.W. PEPPER, Phila. Pa.

WHERE MY SWEET LILLIE LIES.

SONG AND CHORUS.

(*J.S.Cox.*)

Arr:for Banjo by A.BAUR.

Moderato.

p *f* *f* *p* *rit.*

Voice.

1. There's a green spot far o - ver the hill, Where the love of my youth they have laid, And no oth - er her dear place can fill, In the
2. *I re-mem - ber as we said a - dieu, All the sweet things her dear lips did say How she prom-ised she still would be true When her*
3. Years had gone since our last sad good bye And I sighed for my own na - tive shore Hop-ing still that the light of my eye Would be

Banjo.

heart that her own she has made; Oth - er fa - ces I've met o'er the
lov - er was far far a - way; There were tears in her bon - nie blue
watch - ing for me as of yore; But she came not the ro - ver to

col voce. *p*

sea, Forms as bright as the sun e'er shone on Still not
eye When the words of our part - ing were o'er And she
cheer With the sun - shine that shone in her eyes O'er the

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one, lads, as fair was to me, As the lov'd one from me ev - er
waved me a last fond good bye As our ship gen-tly head'd from the
hill there I've oft shed a tear Where the form of my sweet Lil-lie

col voce. *pp*

gone.
shore.
lies.

There's a green spot far o - ver the hill Where they

pp

laid her the light of my eyes And my heart lads, is there buried

still Where the form of my sweet Lil - lie lies

col voce. *pp*

CHORUS.

There's a green spot far o-ver the hill Where they laid her the light of my eyes And my

rit. *a tempo.*

heart lads, is there buri-ed still Where the form of my sweet Lillie lies.

tempo.

Pub. by J.W. PEPPER, Phila. Pa.

BIST DU GESUND MEIN FREUND.

(*ARE YOU WELL MY FRIEND.*)

Allegro moderato.

Arr: for Banjo by A. BAUR.

Voice.

O I'm shust ar-rived from Har-ris-burg A-boud an hour a-go Bist du gersund mein freund?_____ To make a liv-ing in dis place, Is hard as you must know Bist du ge-sund mein freund?__ I am tirs-ty und I'm hun-gry, Und mit out a sin-gle tol-lar, I've walked around for dree day, Und not sold a paper collar, So

I aint eat a ting for dese dree days Der dimes dey are so slack Bist du gersund mein freund?_____ I vill pack up mein car-pet sack, Und leave for Cin-cin-na-ti Bist du ge-sund mein freund?__ I'm a ped-ler und of I-ky, You no doubt have of-ten her-edt. I shumps up in der morning, Likes a poo-ty leetle ber-edt, A

Banjo.

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help me solomon Is-aac's, Dots der reason dot I holler, Now who will buy of a poor pedler man?
sel-ling from a fine toot-brush, Und from dot down to a shiredt Now who will buy of a poor pedler man?

I will dell der next bo-lice I meet, What a bad gang is a-round Dey
Den who'll buy of me dots pedler Ike, He's der sheap-est ped-ler round Dis

kick mein hat, und rob mein sack Und tump me on der ground But my
pat-ent fan, dots in mein hand Der price I have marked down All mein

f

goods you'll find are un-ex-celled, Und war-ran-ted der best Dey are
shtock of goods so help me friends, I shwear dey are der best Dey are

p

made by Coh-en und Le-vi, Who keeps a store out vest
made by Coh-en und Le-vi, Who keeps a store out vest

DANCE

f

Bist Du Gesund Mein Freund.

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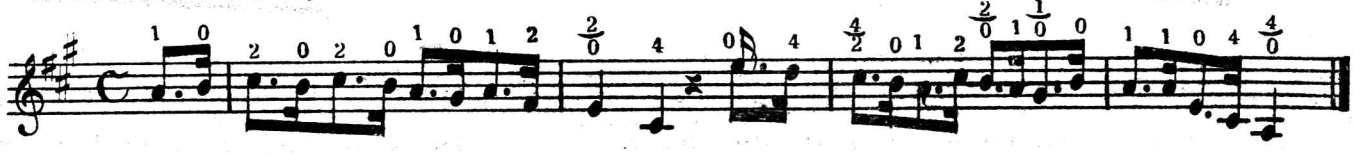
DEM ANGELS WONT HAVE IT OVER THERE.

SONG AND CHORUS.

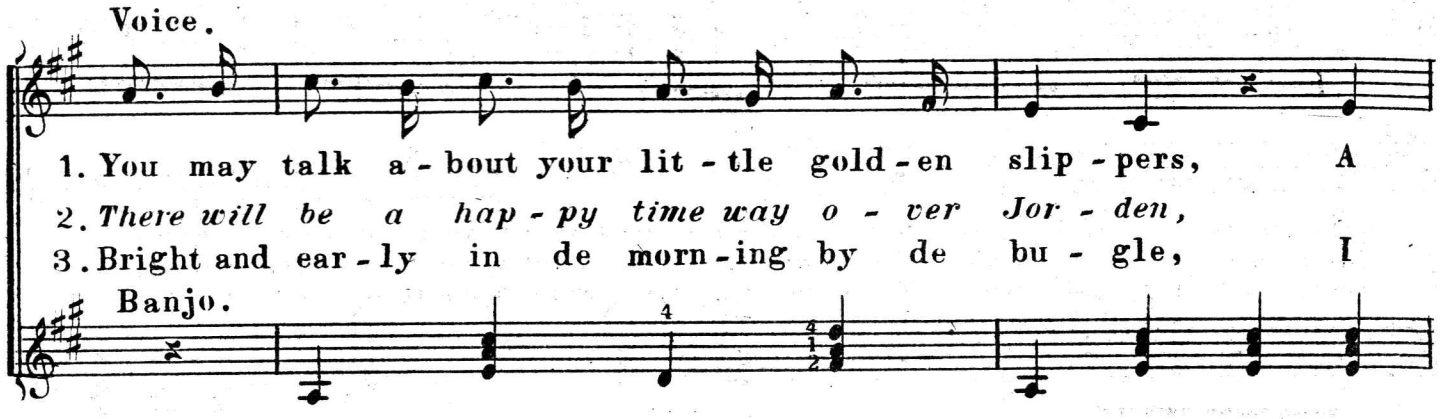
(Chas. Crusoe.)

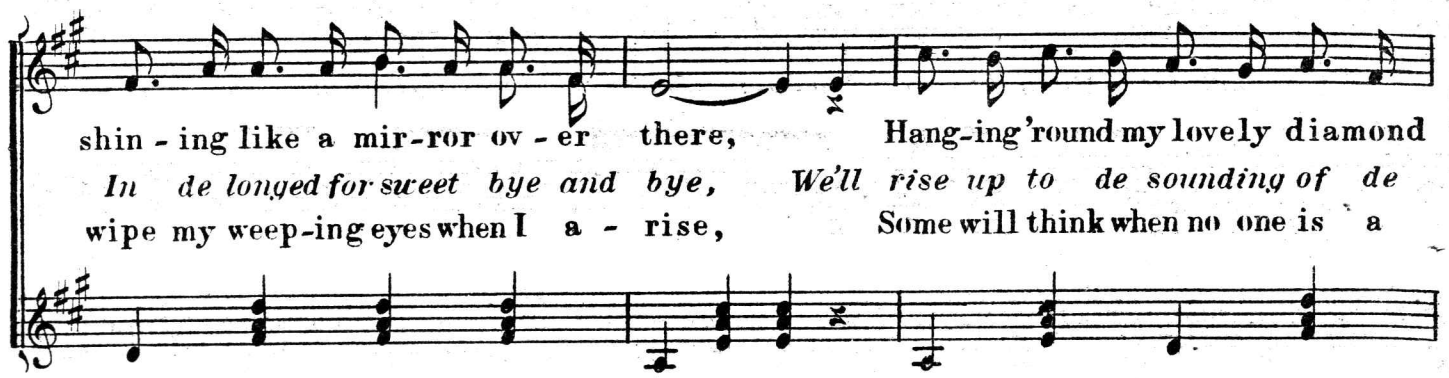
Arr:for Banjo by A.BAUR.

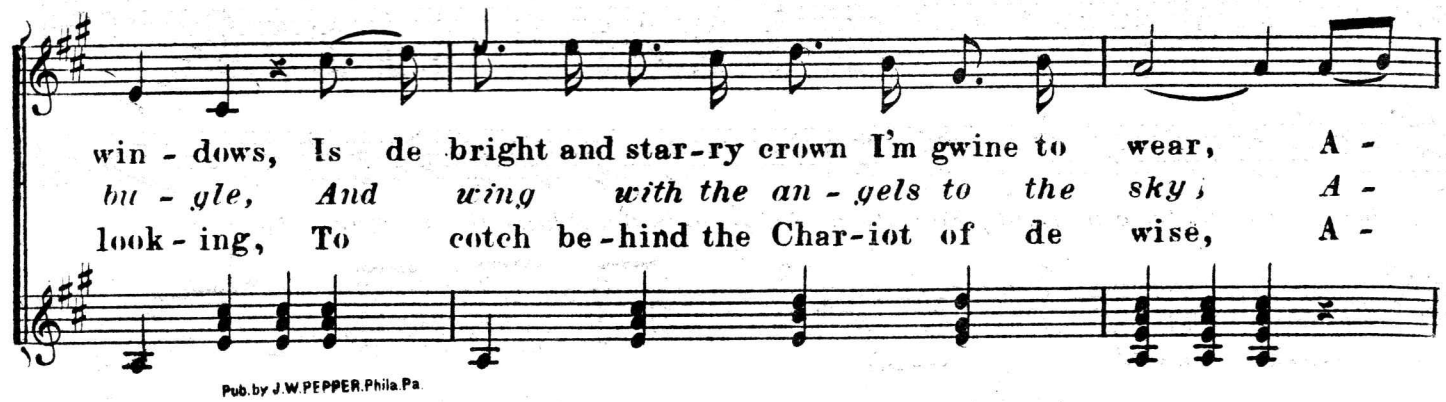
Moderato.



Voice.


1. You may talk a - bout your lit - tle gold - en slip - pers, A
2. There will be a hap - py time way o - ver Jor - den,
3. Bright and ear - ly in de morn - ing by de bu - gle, I
Banjo.


shin - ing like a mir-ror ov - er there, Hang-ing'round my lovely diamond
In de longed for sweet bye and bye, We'll rise up to de sounding of de
wipe my weep-ing eyes when I a - rise, Some will think when no one is a


win - dows, Is de bright and star-ry crown I'm gwine to wear, A -
bu - gle, And wing with the an - gels to the sky; A -
look - ing, To catch be-hind the Char-iot of de wise, A -

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way o - ver there, The girls must shake their friz - zes, Po -
way o - ver there, The boys must cease their gam - ing
way o - ver there, You'll nev - er be a drunkard, No

ma - tum no more to paste de hair. De paint and de pow-der de
Pok - er no more to make you swear. It is no more high low
po - lice to club you an - y more. No pol - i - cy play-ing or

pull back and trails, For dem An - gels wont have it ov - er there.
Jack an de game, For dem An - gels wont have it ov - er there.
drink - ing de gin, For dem An - gels wont have it ov - er there.

CHORUS.

With my lit - tle gold - en slip - pers, Gwine to min - gle in de fire,

Stand up - on de gospel raft, And jine dem in de choir, I'll never need a bonnet Or a

hat to hide my head, For dem An - gels wont have it o - ver there.

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THAT OLE GREY MULE.

COMIC SONG.

C.R.Dockstader.

Arr:for Banjo by A.BAUR.

Allegro Moderato.

Voice.

I'm a old man now that you can see, I'm six-ty years of age, And

I spec's that when that old mule dies, He'll jine some an-gel band, With

Banjo.

when I was 'bout ten years old I sta - ble boy was made, I've

sil - ver shoes on his old feet He'll prance the gold-en strand, With

seen the fast - est hor-ses, The ones that made best time,

an - gels gath - ered 'round him That's where I'll go to find, Dressed

But of all I've nev-er seen one Like that ole grey mule of mine.

up with wings and heaven-ly robes That ole grey mule of mine.

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CHORUS.

He aint fast 'cept when he's tied, He aint pretty to be - hold, But

then he's faith-ful good and true, And that am more than gold, He

nev - er runs a - way with me, Nor cuts up a - ny shines, He's

jess the best Nag in the world, That old grey mule of mine.

Symphony.

D.S.

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BOB-TAIL GREY.

SONG AND DANCE.

Arr:for Banjo by A.BAUR.

All? vivo.

f

Voice.

Who was out to the race to-day, To see me drive my bob-tail grey?
Dear, old horse, you are my friend, On you the turf-men may de-pend;

Banjo.

'Round the track we flew like the wind, Leav-ing all the rest behind.
Thous-ands cheered as round you went, For we on vic-to-ry were bent.

On the ground with lightning speed, None could beat my no-ble steed;
To-day you have gained a name, And for life you made your fame; Long

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There was not a horse to-day That could beat my no-ble grey.

may you live my no - ble grey, The horse that won the race to - day.

CHORUS.

Oh, my no-ble bob-tail grey, *The*

horse that won the race to - day; *His*

time it is so aw-ful fleet, Of course his style can-not be beat; His

gait is ea - sy, graceful, neat, Oh, my bob-tail grey.

DANCE.

D.S.

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COME BACK KATE.

SONG AND DANCE.

C.R.Dockstader.

Arr:for Banjo by A.BAUR.

Moderato.

mf

Voice.

There's a gar - den spot on earth to me, 'Tis the sweet-est place I've

I've been a - way one year to - day, And my heart seems lone - ly

Banjo.

seen, Where child-hood hap - py mo - ments passed, I

yet, Oft times they write and seem to fear That

see it in my dreams; But I left it and I

I will soon for get. But I can't for - get where

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came to roam, 'Twas hard to say good bye. Oft
e'er I roam, No mat - ter how I try; And

times I fan - cy I can hear My poor old mother cry.
in my sleep I seem to hear My poor old mother cry.

CHORUS.

Come back, come back, Come back here to your Ir - ish home; Then

come back, come back, Come back, Kate, och - hone.

DANCE.

mf

Pub. by J.W. PEPPER, Phila. Pa.

OUT IN OUR OLD BARN.

SONG AND DANCE.

C.K.Dockstader.

Arr:for Banjo by A BAUR.

Allegretto.

Voice.

Go tell the neighbors to hur-ry, In-vite them all to come,
Out in de street this evening, When de sun went down,

Banjo.p

Dress'd in sun - day gar - ments, There's goin' to be some
Met two col - ored wen - ches, Feet all o - ver de

fun. Do go tell sis - ter Car - ter, And
ground; They said ex - cuse us la - dies, We

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sim - ple Si - mon Snow; Go wake un - cle
don't mean an - y harm; Come and join the

Rog - er, For he am gwine to go.
frol - ic, Just out in our old barn.

CHORUS.

Mu - sic will be play - ing, Danc - ing ain't no
harm; Come and jine the frol - ic, Just
out in our old barn. *barn.*

DANCE.

Out In Our Old Barn.

Pub. by J.W.PEPPER Phila Pa

SOPHIA.

SONG AND DANCE.

C.R.DOCKSTADER.

Moderato.

Arr: by A.Baur.

Voice.

Banjo.

I'm in love with a blushing Color'd lady, And her hand to me will give.

I took So-phi-a out a walking, She liked to killed the people dead.

She am de belle, and I am de swell of the street where we do live. I

She had sweet ro-ses yel-low ro-ses on the top of her black head. The

met her sing-ing in de al-ley, On E-man-ci-pa-tion day.

bells will shortly be a ringing, There's gwine to be a hap-py time.

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How de do, and how am you, Was all that we did say.
There'll be danc-ing, nig-gers prancing, The day that gal 'am mine.

CHORUS.

So-phi-a am her name. *She's*

gen-tle kind and lame. *Her*

voice is like the breeze of summer, As soft and mellow as a crow.

O-ver yon-der we will wander, And soon I'll have to go.

DANCE

BREAK.

D.C.

Pub. by J.W. PEPPER Phila Pa

"SEND THAT WAGON HOME JOHN."

C.R.DOCKSTADER.

Arr:by A.Baur.

Voice.

Banjo.

f

When the old hoss dies and the har-ness gives out send that wagon home
If you mean to help the old folks a-long send that wagon home
It was clean and neat when it was new send that wagon home

John, That it's good and stout I nev-er had a dought,
John. Your moth-er am old and she aint strong,
John. The wheels were red and the box was blue,

send that wag-on home. Oh the wheels am old but
send that wag-on home. She can ride to church and
send the wag-on home. The paint am gone but it's

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good and tough, send that wag - on home John. For your
drive all 'round, send that way - on home John. On
jess as good, send that wag - on home John. It's

mother and I it am plenty good e-nough, send that wag - on home.
mar - ket days she can ride to town, send that way - on home.
made of ash and old oak wood, send that wag - on home.

CHORUS.

Send that wagon home, For it will hold us all; You

used to ride a - bout in it when you were young and small; Your

mo - ther sat be - side me when we to the par - son roamed. In

that old cart I won her heart John send that way - on home.

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WHERE YOU BEEN SO LONG?

SONG AND DANCE.

C.R.Dockstader.

Arr: for Banjo by A.BAUR.

f

Voice.

Where you been so long? Ain't a-goin to tell; Come here, No I won't.

Tick - led us so we had to laugh, The oth - er af - ter - noon;

Banjo.

You am nice and sweet, Good e-nough to eat;

Met lame Jane out in de lane;

Kiss me, No you don't. I be blamed,

Sing - ing to de coons. Sil - ly Sue, an

ain't you 'shamed, Hug and kiss, and cry.

cra - zy Lue, They am both in love;

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Limp-y Joe told me so; Hon-ey, what a lie.

Di - do Jake buy dem cake, And tum-ble in de mud.

CHORUS.

When I'm leav - ing don't be griev - ing, Ain't a -

goin to cry; When the corn - tops

am a bloom-ing, Meet me in de rye.

DANCE.

f

Pub. by J.W.PEPPER.Phila.Pa

DAN AND TEDDY'S PARTING.

IRISH DUET.

C.R.Dockstader.

Arr: for Banjo by A.BAUR

Moderato.

p

Voice.

(Teddy.) I am bid-ding you good-bye Dan dear, I'm go - ing far a - way, I am

(Dan.) *Our home will be a sad one Ted, When far from home you be, And*

Banjo.

leav - ing Ire - land far be - hind, Go-ing to A - mer - i - ca. Then

we will wait un - til a let - ter, Comes a - cross the sea. And

you'll be good to mother Dan, And lit - tle Pat - sy too, I'll

Moth-er says her pray'r will be God speed her own son Ted, Yes

get work in A - mer - i - ca, And send for all of you.

you'll be al - ways in our mind, Each day we break our bread.

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CHOR[illegible]

(Teddie.) Good - bye Dan-nie dear.

(Daniel.) Ted-die are you leav - ing,

Let your heart be of good cheer, Try and not be griev - ing,

Bear. this part-ing like a man.

Ted-die I will try

Good-bye Dan-iel Dan-iel good-bye

Farewell Ted-die Ted good-bye

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